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VOL. XX., No. 231.]

MARCH 1, 1890.

[PRICE 2d.; PER POST, 2½d.]

BENEDETTO MARCELLO.

BY FR. NIECKS.

OF the names of dilettante composers recorded in history Marcello is the most illustrious. Marcello, however, occupies not only the highest position among dilettante composers, but also a very conspicuous one among composers generally. Indeed, few composers have during their lifetime been praised as much as he, and fewer still have had the good fortune to be praised with equal warmth after their death. A writer noticing in 1879 a prospective new edition of Marcello's greatest achievement, the composition of 50 Psalms, cynically remarks that they, like many other things, are less known than admired. At any rate there can be no doubt that the large majority of the pieces of magnificent eloquence to be met with in histories, essays, and novels on the subject in question are the outcome of second-hand raptures. Can it be that Burney was right, who, whilst pleased with the vigour of conception and ingenuity of design of Marcello's cantatas, expressed himself very coolly on the *opus magnum*, the four folio volumes of the *Estro Poetico-armonico. Parafraſi ſopra i primi venticinque Salmi. Poesia di Girolamo Ascanio Giustiniani; Musica di Benedetto Marcello* (Venezia, 1724), with its four-volumed sequence of *Estro Poetico-armonico. Parafraſi ſopra i ſecondi venticinque Salmi* (1727). "I have conscientiously examined the whole eight volumes of the Italian edition, and I find, though there is considerable merit in the work, that the author has been over-praised; as the subjects of many of his fugues and airs are not only common and old-fashioned at present, but were far from new at the time these psalms were composed. But Marcello was a Venetian nobleman, as Venosa was a Neapolitan prince; both did honour to music by cultivating it; but both expected and received a greater return in fame, than the legal interest of the art would allow." I fail to see how these noblemen can have honoured the art by cultivating it, I would have said they honoured themselves. But this *en passant*. Fétis accuses Burney of great lightness in the appreciation of this work, and himself holds forth on it thus: "Marcello has written these psalms for one, two, three, and four voices, with a figured bass for the organ or harpsichord accompaniment, and some with violoncello

obbligato or two viols.* A rare merit of poetic expression, much originality and boldness in the ideas, lastly a singular variety in the means, are the qualities which have caused this work to be considered not only as the masterpiece of its author, but as one of the most beautiful productions of the art. Marcello has borrowed some of the themes of his psalms from the intonations of the Jews of the East, Spain, or Germany on the same psalms, or even from the psalmody of the Latin Church; the manner in which he has treated these motives is not one of the least testimonies to the elevation of his talent. Some incorrectnesses of his style, some badly resolved dissonances, are but slight blots in this beautiful work, and it is with good reason that this *opus* has enjoyed for more than a century the reputation of being one of the finest productions of modern music. Nevertheless, truth obliges me to say, that people were generally mistaken in considering Marcello to be the inventor of most of the forms of which he makes use in the composition of his psalms. If the works of Lotti were better known, one would gather from them that Marcello had thence derived most of his forms: he owes also much to Clari who had preceded him with the publication of his duets and trios, and whose system of modulation is to be found in many places in the psalms. If I make the remark, it is certainly not for the purpose of diminishing the consideration attached to Marcello's work, of which I am a sincere admirer, but because I believe that this is a question of an important fact of musical history."

Now, a reader unacquainted with Marcello's music will naturally ask after reading that the chief work of this composer has justly been regarded for more than a century as one of the finest productions of modern music, how it is that it has in our time so entirely disappeared from the ken of the musical world? That it has done so cannot be questioned. No doubt collectors still buy the work and now and then a historical student peeps into it. But at what concerts, in what drawing-rooms, are the psalms and other compositions of Marcello to be heard? In short, Marcello has become: a name, a mere name, although an illustrious one. And how has that come to pass? May it be that he was after all more of a rhetorician

* Fétis writes "violes." The instruments here and there employed by Marcello are: violette, v.olini, violoncelli, violone, and c. ntrabassi.

than a singer, more of a dilettante than a musician? There is nothing more varied under the sun than the views of critics. Let us compare with those above quoted that of Arrey von Dommer, who, after speaking of the use Marcello makes of Jewish melodies, proceeds (in his "History of Music") as follows: "The relation of his music to the musical perception of the classical time is not unlike that of the modern versification of the psalms to their antique originals, only that the former has even less style than the latter. His imitation of the antique is superficial, and does not reach an intellectual blossoming; the pretended antique simplicity and the language of modern subjective feeling and passion form a contrast which Marcello's striving after supple, flowing vocal melody—a striving under the distinct influence of the opera—is not at all qualified to reconcile."

From the recondite philosophical criticism of a German of the present day, we will turn to the unsophisticated eulogy of an Englishman who, 17 years old at the time of the publication of the last part of Marcello's psalms, was for 29 years the Italian composer's contemporary. I speak of Charles Avison, the author of "An Essay on Musical Expression" (1st Edition, 1752). "The works of the greatest masters," he says in the third edition (1775), "are the only schools where we may see, and from whence we may draw perfection. And here, that I may do justice to what I think the most distinguished merit, I shall mention, as examples of true *musical expression*, two great authors, the one admirable in *vocal*, the other in *instrumental music*." You have of course guessed already that Marcello is in Avison's opinion the ideal representative of vocal music. But whom do you think he holds up for the world's admiration and imitation in instrumental Music? Remember the time we are speaking of, and the musicians who lived in it; and try if you can keep from wondering at meeting the name of Geminiani, a good violinist, to be sure, but as a composer certainly no high-flyer. "To this illustrious example [Marcello] in *vocal*, I shall add another, the greatest in *instrumental music*; I mean the admirable GEMINIANI; whose elegance and spirit of composition ought to have been much more our pattern; and from whom the public taste might have received the highest improvement, had we thought proper to lay hold of those opportunities which his long residence in this kingdom has given us." After this our confidence in the critical infallibility of Mr. Avison cannot but be much shaken, if not totally destroyed. Nevertheless, we will hear what he has to say about his other pattern. "The first of these [the exemplars in vocal and instrumental music] is BENEDETTO MARCELLO, whose inimitable freedom, depth, and comprehensive style, will ever remain the highest example to all composers for the church [there is nothing for effective force like an unequivocal, downright, all-round superlative]: for the service of which, he published at *Venice*, near thirty years ago, the first fifty psalms set to Music. Here he has far excelled all the Moderns [*rien que cela?*] and given us the truest idea of that noble simplicity which probably was the grand characteristic of the ancient Music [there is almost as much virtue in a 'probably' as in an 'if']. In this extensive and laborious undertaking, like the divine subject he works upon, he is generally either grand, beautiful, or pathetic; and so perfectly free from every thing that is low and common, that the judicious hearer is charmed with an endless variety of new and pleasing modulation; together with a design and expression so finely adapted, that the sense and harmony do every where coincide. In the last psalm, which is the fifty-first in our version, he seems to have collected all the powers of his vast genius, that he might surpass

the wonders he had done before [I suppose as the critic surpasses himself in this sentence]. I do not mean to affirm, that in this extensive work, every recitative, air, or chorus, is of equal excellence. A continued elevation of this kind, no author ever came up to. Nay, if we consider that variety which in all arts is necessary to keep alive attention, we may, perhaps, affirm with truth, that *inequality* makes a part of the character of excellence: that something ought to be thrown into shades, in order to make the lights more striking. And, in this respect, MARCELLO is truly excellent: if ever he seems to *fall*, it is to *rise* with more astonishing majesty and greatness." The concluding sentences contain a happy thought magnificently worked out. But where there is a will there is a way. And faults and weaknesses are as much grist for the eulogist's mill as the virtues and excellences of his victim. Victim? Yes, because on the heels of the eulogist comes the detractor and disparager. A curious point about Avison's admiration is that it is strictly methodised. Marcello is inimitable in vocal music; but woe to him if he ventures into the domain of Geminiani. "There are some pieces of instrumental music published in *London*," writes our critic, "and said to be composed by Benedetto Marcello, a *Venetian* nobleman; but as these are very mean performances, they cannot be supposed to come from the same great author." Poor Marcello!

Gentle reader, this is not at all what I intended to write. But coming within the sphere of that to me irresistible fascination, "comparative criticism," I succumbed. What is truth? Nay, what is sense? Are these not pertinent questions to ask ourselves when we see honest and intelligent men not only at variance with each other, but as far apart as the north and south poles? To confide to you a secret. I am an out-and-out unbeliever in art-criticism. I can only give you an adequate idea of my wretched fallen condition by confessing that I regard with scepticism even my own deliverances on the subject. And yet this condition is the necessary outcome of the only logical conclusion that can be drawn from the premises furnished by comparative criticism. Edgar Allan Poe says somewhere: "We should bear in mind that, generally, it is the object of our newspapers rather to create a sensation, to make a point, than to further the cause of truth. The latter end is only pursued when it seems coincident with the former. The print which merely falls in with ordinary opinion (however well founded this opinion may be) earns for itself no credit with the mob. The mass of the people regard as profound only him who suggests *pungent contradictions* of the general idea. In ratiocination, no less than in literature, it is the *epigram* which is the most immediately and the most universally appreciated. In both, it is the lowest order of merit." I am not thinking of this kind of criticism—of critical fireworks with their squibs, rockets, Catherine wheels, and Bengal lights; nor am I thinking of the attacks made by malice, ignorance, and dulness. I am now solely thinking of conscientious and thoughtful criticism. What turns the scale of our judgment? Not so much what is presented to us as what is in us. What suggests reasons? Not so much the facts as our bias. What builds up our principles? Not so much our reasonings as our prejudices. The greatest verisimilitude of sense is often the most arrant nonsense; the greatest verisimilitude of truth, the rankest tissue of falsehood. What is sense? What is truth? I am waiting for an answer.

We have no standard measurement in aesthetic criticism. However critics may disclaim it, there is only an individual standard. The standard is a standard of taste,

and taste is the most individual part of an individuality. We differ in taste even more than in outward appearance. Above all let us eschew the cant of talking about criticism as a science, it is neither an exact nor an inexact science. A critic may be a man of culture and thoroughly conversant with the theory and practice of the art, or he may be an ignoramus all round. The former's criticisms are no doubt more valuable and more interesting than the latter's, but be his training ever so scientific his criticisms cannot be so. Of course some of its elements, and the method or methods employed, may be to a larger or less extent scientific, but an art-criticism as a whole will never be scientific. The dicta of an art-critic, though he may regard them as eternal truths, are not demonstrable; he cannot convince his opponents by undeniable proofs. I remember being told by a French friend of mine that he thought the last movement of Beethoven's C minor Symphony vulgar. How could I prove that it was not? To be sure I stated my entire disagreement from him, tried to give reasons for my doing so, but of course failed to make the slightest impression. Again take the controversy about Wagner, on the one side it is asserted that he is all wrong, and on the other side that he is all right. Both sides are strongest in assertion and abuse, now and then, however, some one argues the matter. But who, not a believer, has ever been convinced by these arguments? Or instead of an innovator, take one who continues in the classical groove—I mean, Brahms. We have critics who see in him a worthy successor of Beethoven who is giving to the world works as immortal as those of his predecessor. We have other critics, and not merely of the Wagnerian faith, who see in him a contriver of pretentious futilities which to-morrow will not know. How is this question to be settled? Neither by minute technical analyses, nor by laying down æsthetical principles. In fact, the question must remain an open one. Fétil speaks of "incorrectnesses of style" in connection with Marcello's compositions, it is a favourite phrase of the great historian, who does not hesitate to use it when discussing the works of masters of infinitely higher genius than the Venetian nobleman. This is a matter of rules of harmony and counterpoint; hence something palpable, so to speak. And yet it would be impossible to get musicians to agree on it. But if agreement is impossible on what is material, what is to be expected of men when they have to deal with what is immaterial—with the intellectual and emotional, the æsthetical and ethical? The contemplation of the situation in which we are placed is decidedly unpleasant, but it is wholesome to recognise it, and reckon with it. In short, we are weak reeds bent by every wind that blows, and if we look around us for support, we find nothing but reeds to lean upon. What, then, are we to do in matters of taste? Are we to submit to the majority and subscribe to the *vox populi, vox Dei* doctrine? But here we are faced by Chamfort's dictum: "Il y a à parler que toute idée publique, toute convention reçue est une sottise, car elle a convenu au plus grand nombre."

But what of my real subject, left untouched because of my being run away with by the fascination of comparative criticism? There are constantly published monographs and smaller contributions of all sorts to musical history and biography which remain unnoticed by dictionary makers and other retailers of musical knowledge, whose duty it nevertheless should be to be up to date with their wares. It was my intention to do a little in the way of what the French call *vulgarisation* of this neglected class of literature, and for this occasion had chosen to give an account of a booklet by the Italian advocate Leonida Busi, entitled *Benedetto Marcello*,

musicista del secolo XVIII, sua vita e sue opere (Bologna, 1884). What I have left undone to-day I promise to do before long. In the meantime let the reader chew the bitter cud of scepticism with which I have provided him in the foregoing remarks. That this occupation may be conducive to his health and ultimate happiness is the wish and hope of his humble servant, the present writer.*

THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from page 27.)

VOL. III. † (continued.)

No. 15, Prelude and Fugue in A major:—



In Vol. XV. of the B—G this stands as No. 6, and as No. 3 in Vol. II. of Peters' edition. It was, apparently, not known to Forkel. An autograph copy was in the possession of Kapellmeister Guhr (Friedrich Heinrich Florian? Born at Miltitsch in 1791). This was evidently an early work, and was afterwards remodelled by Bach, the fugue being changed in measure from $\frac{2}{4}$ to $\frac{3}{4}$, and the close slightly abridged. Dr. Griepenkerl gives this early text as a variant. His edition, proper, was prepared from three copies, the first two from the collections of Messrs. Schelble and Hauser, the third from that of J. P. Kellner. Johann Nepomuck Schelble (1789-1837) was the founder of the Frankfort Cecilia Choral Union. Hauser, I take to be Franz Hauser, the celebrated dramatic singer and teacher (1794-1870). This prelude and fugue appeared in print for the first time in Peters' edition. Dr. Rust had, in addition to the authorities quoted above, an old MS. copy in his own possession. Spitta traces the subject of the fugue to that employed in the instrumental introduction of the cantata, *Tritt auf die Glaubensbahn*, composed at Weimar in 1715. The organ fugue, he conjectures, may have been written soon after the cantata. Spitta also traces a general resemblance between this fugue and the thirteenth sinfonia, in A minor, one of those known as three-part "Inventions." It may be interesting to have the theme of the fugal movement in the cantata, for comparison with the organ composition. It is as under:—



Spitta, writing of the organ fugue, says: "It is, as it were, the 'wraith' of that on which the instrumental fugue is constructed which serves to introduce the cantata *Tritt auf die Glaubensbahn*—'Walk in the way of faith.' They are different in the gender of the key, so to designate the difference between major and minor"—a novel suggestion by the way—"in the key itself, and even in the actual order of the notes, but we see how, in

* Owing, no doubt, to the interference of influenza, the corrections made by me in the proof of my February article were not attended to. I shall now only correct three of the misprints, two of which are of importance. On p. 28, col. 1, l. 3 and 5 from below read "upper partial" instead of "partial"; on p. 28, col. 2, l. 25, read "C" instead of "c"; and on p. 39, in the second last line of the article insert "the" before "discomfited."

† Augener & Co.'s Edition, No. 9,803.

spite of all this, the idea may nevertheless remain the same."

In comparing the text of the various editions very few differences appear. In the fourth bar, the last note, second voice, is *e* in Best, *d* in the others. The lowest note in the chord, p. 188, l. 2, b. 1, Best, is a crotchet; in Peters a quaver; p. 189, l. 1, b. 3, the first group of semiquavers, middle stave, reads *a, f, a, c*, in Peters, *a, f, a, d*. In the last two instances the B—G and Best agree. In the fugue, the first alteration will be found in Best, p. 191, l. 2, b. 7, the *d*, minim, being sharp, and in Peters, natural. P. 192, l. 1, b. 7, the last note, top part, is *b*; in Peters and the B—G, *a*. Bar 3, top line, p. 193, Best has *g*, which must be a misprint, as it should be *b*, forming, as it does, part of the fugue subject. The first pedal note on p. 194, Best, is sharp in the other editions. The minim in the top part of the last bar, p. 195, *g sharp*, is natural in Peters, the position being analogous to that on p. 191. The *g*'s in the next bar are, consequently, sharp and natural respectively. The first quaver, second voice, Best, p. 196, l. 1, b. 7, is *f*, in the others, *a*; l. 2, b. 6, of the next page, the second note, top part, is *d*, Peters agreeing, but the B—G having *e*. The passage of four bars preceding the close, reads as (a) in Best and Peters, and as (b) in the B—G:—

Ex. 59. (a)

Ex. 59. (b)

No. 16, Prelude and Fugue in B minor:—

Ex. 60. [l. 1-26]

[l. 72]

This will be found in the B—G, Vol. XV., as No. 14, and as No. 10 in Peters, Vol. II. It is the fifth in the list given by Forkel. This grand work belongs to the Leipzig period, being one of the four "stupendous creations" of that epoch, and also one of those known as the six great preludes and fugues published collectively by Bach himself. There are MSS. of this in the Royal Library, Berlin, and one in Forkel's own hand was in the collection of Dr. Griepenkerl, from which he prepared his edition. Dr. Rust mentions a valuable one as being acquired by Professor Dehn about 1851, by which he conjectures that Ferdinand Roitzsch, Griepenkerl's surviving colleague, carried out the final revision. The present possessor of this treasure is Professor Sir H. S. Oakeley. Spitta says: "In the prelude and fugue in B minor, Bach strikes a chord of deep elegiac feeling, such as we find nowhere else in the organ works. The prelude, with its firm and close texture, leads us into a labyrinth of romantic harmony, such as has never been constructed by any more modern composer. The fugue is in a vein of quiet melancholy. Bach's power of embodying this feeling in

an organ piece in the strictest style, and of keeping it up throughout a work of the longest proportions, would alone secure him imperishable fame." (Vol. III., p. 210.)

The three editions under notice are in substantial agreement, the divergences being few and unimportant, matters of notation rather than textual variations. One curious point may be noticed. In Peters, the *appoggiatura*, before a dotted quaver is given as a quaver, but before a crotchet or dotted crotchet in the pedal part, but elsewhere, it appears as a semi-quaver. The B—G and Best, have, uniformly, quavers. On pp. 199, 202, and 206, Best gives, in foot-notes, alternative readings of cadences; but his text is the same as that of the other editions. In the three bars from p. 200, l. 3, b. 1, are found little matters of detail. The first is given by way of illustration:—

Ex. 61.

etc.

Man.

It would seem correct for the last *g* in the second group to be natural, and it may have been overlooked. In the next two bars the same thing occurs regarding *d sharp* and *a sharp*. In Peters and the B—G, these three notes are expressly marked natural the second time in the first group, and are not marked sharp at all in the second. In the last bar of p. 201 there is a similar case, the second *d* ought, I think, to be natural; and in the third bar of the next page, *f*, the same. The last note, *c*, Best, p. 204, l. 2, b. 3, is connected by a bind with the first note in the next bar in the other editions; in this, the next bar begins with a demi-semi-quaver rest. A bar later, Best has, in the second voice, the first note, *b*, the others *g*. P. 205, l. 1, b. 3, Best, the last group, treble, reads *g, f, g, e*, in the other edition, *g, f, g, d*; but reference to the next bar would justify the text adopted by Mr. Best.

In the fugue there is very little to notice. On page 207, the last beat in the tenor part is a crotchet, *b*; in the other editions there are two quavers, *b, f*. Accidental sharps not contradicted will be found on p. 210, l. 1, b. 3, second voice, *d*; l. 3, b. 3, middle voice, *e*. On the previous page the neutralising sign is inserted. The *g* in the pedal part, p. 213, l. 2, b. 1, is natural, as against *g sharp* in the other editions. The figure in the previous bar is justification for it. Mr. Best would also appear to be right in the pedal part, p. 214, l. 2, b. 3, where the first *g* is natural, although the others have *g sharp*.

This bar, in fact, presents some difficulty, and its harmonic structure may be commended to the attentive consideration of students. STEPHEN S. STRATTON.

(To be continued.)

A GOSSIP ON MADRIGALS AND THEIR COMPOSERS.

BY JOSEPH VEREY.

I do not know any pleasanter form of vocal composition than the madrigal, nor any that represents the English school of composition to greater advantage. The taste for them has gone by in a great measure owing to the advance made in orchestral writing. When madrigals were the favourite social pieces instrumental music was in its infancy and the voice was considered the most

charming of all instruments. If we examine the madrigals of three centuries back, we shall see that the vocalists who executed them were well trained. They must have paid careful attention to time and tune, or these melodious, and sometimes rather intricate, compositions would not have given the pleasure they did to hearers frequently well qualified to judge of their merit.

The term "madrigal" is derived from a Latin word relating to a flock, sheepfold, or cattle, so that even in its very name the madrigal is of a pastoral character. The simplicity and sometimes quaintness of rustic love may be found in nearly all the compositions of the early madrigal writers, and they did not depart from this style when their works became popular and fashionable. The rural freshness that seems to belong especially to the madrigal is one of its greatest charms, and it is almost a wonder, when so many attempts are made to ally the music of nature with the music of art, that so few of our composers have followed in the footsteps of their musical ancestors. Probably they would tell us that the oratorio, the cantata, and other forms of choral music in which instrumental music has so large a share have given a death-blow to the graceful simplicity and dainty fancies the older composers enshrined in the madrigal. Sir Arthur Sullivan has at times shown modern audiences what might be done by imitating the musicians of the past, but he has few followers.

One great merit of the composers who wrote madrigals was their endeavour to express the meaning and spirit of the verses they set to music. In all their compositions we find the character of the music echoes the sentiment of the words. It is quite an exception to have the composer out of harmony with the poet, and we are often astonished at the success with which some little plaintive love-ditty or simple description of nature and sylvan pursuits finds expression in the music. The musicians who produced such effects with the limited resources at their command deserved their fame and the grateful remembrance of those who can appreciate honest and frequently masterly compositions. The melodic phrases in some of these pretty works were often extremely graceful and picturesque in their suggestions, abstruse forms are seldom met with, and in fact the writers understood their business too well to introduce them. Severity did not belong to the madrigal, but many of the ingenious devices they adopted proved them to be as sound in their musical ideas as the most learned and elaborate of their contemporaries. They wrote elegant melodies, balanced the voices carefully, introducing charming varieties of rhythm and piquant effects, and even in their harmonies often displayed notable gifts of expression and contrast. Their compositions are written in three, four, five, and six parts, but the customary plan is five parts. Those who are well acquainted with some of the best madrigals will, I think and hope, agree with me that many of their phrases, descriptive passages, and harmonies—I allude now chiefly to our English composers—are equal to those of any other musicians in Europe.

Passing from the character of the music in our most popular madrigals, I will just glance at the lives of the composers who wrote them. One of the first musicians to bring the madrigal into form and to invest it with its special quality as a pastoral composition brought within range of the higher forms of art was Adrian Willaert. He was a native of Bruges. Flanders, three centuries ago, gave birth to many a good musician, but their talent was exercised for the benefit of other countries. Some of the old Flemish composers were musicians of splendid ability. But they were not always prophets in their own land and journeyed to the chief centres of music in Italy.

Thus the composer of Bruges, who was born there exactly four centuries ago, after first wandering to the Paris University to study law, soon found a greater charm in sweet sounds, and, in the hope of securing a position as a musician, went to Rome. There appeared to be no opening in the Eternal City, and he therefore visited Venice, where he had better fortune and became, in 1527, the Maestro of St. Marc. As a composer and teacher Adrian Willaert became famous in Venice, and his reputation extended far beyond the boundary of that city. Taking up the simple forms of the Italian pastorals for combined voices Willaert moulded them anew, and gave them form, life, and dignity, and to him has frequently been awarded the honour of having created the popular madrigal form. But all the composers of that time wrote madrigals, both the grave musicians of the Church and the gay writers who merely sought success in fashionable society. Thus we find Willaert and his famous pupil Cyprian de Rore, Festa, Porta, Orlando Lassus, Luca Marenzio, Verdelot, Arcadelt, Vecchi, and the loftier genius of Palestrina, all associated with the madrigal form, and successful according to their various schools. Some of these were musicians of high cultivation. For example, Festa, whose experience of the vocal art was gained as a singer at the Sistine Chapel. Festa had studied the Netherlands school of composition, but he added thereto the Italian grace of manner. It has been suggested by many competent authorities that the great Palestrina owed much to the study of Festa's works. That is, in his lighter compositions, for the real greatness of this musician is to be found in his noble sacred music. He did so much to advance the form and dignify the style of sacred composition that he has been called the "Saviour of Church music." But the genius of some of the musicians of the Netherlands must not be forgotten. Lassus, a native of Mons and a choir boy in the cathedral of his native place, has had many romantic anecdotes told about him. His voice was so exquisite that it was said he was kidnapped for the sake of it and taken to Milan with Ferdinand de Gonzaga. Probably the lad went willingly enough, especially when told of the wonderful encouragement given to music there. After studying in Milan, Lassus, or as he is more generally called, Lasso, obtained an appointment in the Chapel of Albert V. at Munich and, devoted to his art, remained in that post until his death in 1594. He was one of the most prolific composers of the age, as it is estimated that he wrote no less than two thousand works. Frescobaldi, organist of St. Peter's at Rome, also wrote madrigals of great beauty.

The reputation of the English madrigal composers spread far and wide. An eminent German critic says of them: "The charming and in a certain sense unequalled madrigals of these composers differ essentially from those of the Italians. There are in the British Islands national songs of the most wonderful beauty, and in many instances phrases of these exquisite songs are imitated in the English madrigals, the melodies being fresh and spontaneous in a remarkable degree. The admirable arrangement of the voice parts, while giving the utmost freedom to the singers, at the same time never neglects the claims of rich and varied harmony. Nothing can be more pleasing than these madrigals of Dowland, Morley, Willbye, Weelkes, Bennett, Cobbold, and a host of others. It may be called the 'Society music' of the period, but it was society music in which true art had its share. It was the society music of the great reign of Elizabeth, when English life was rich in pure and handsome women and chivalric, accomplished men." This is a graceful and a just compliment and by no means exaggerated, for

at that period the madrigal family represented English music and the composers were men of culture and learning. In 1601 Thomas Morley published a selection of the best madrigals of the time, and he was assisted by twenty other composers, all men of mark. The work was called "The Triumph of Oriana." Of course, Oriana was the Virgin Queen, who, with many of the grand dames of the period, the poets, dramatists, scholars, painters, and wits of society, fully appreciated the beauty of the madrigals, frequent allusion to the most popular music of the time being met with in the literature of the age.

The great interest for lovers of English music in the works of the madrigal writers is that they established a school of their own. Based upon the Italian method, which found its way to England in 1583, a number of the best musicians of the day saw how that school could be naturalised. Consequently there arose a host of excellent composers capable of doing it justice. William Byrd, admirable as a writer for the Church, was also a delightful composer of madrigals; he contributed to the "Virginal Books" of Queen Elizabeth. Orlando Gibbons, often called "The English Palestrina," is famed for some of the most artistic of English madrigals. Thomas Tallis also was one of the great musicians of the time who, for "sevenpence a day," discoursed most eloquent music. It is quite amusing to turn over the leaves of these pretty old madrigals, and to get a glimpse of the Arcadian ideas of the poets and composers. In dull, showery, chilly England, they sought to give something like romance and fairy grace to sylvan life, and merely to read the titles is a fund of amusement. We can but note also how well the writers of the verses comprehended the wants of the madrigal composer. I have a batch of them before me. Therein I find many a desponding swain inquiring, "Gentle shepherd, have you seen my fair?" or a "Wan and weary damsel" tells her grief when Strephon is no longer kind. Farmer, another of the madrigal composers, describes the pains of love unrequited: "You'll never leave still tossing to and fro." But sometimes they have quite a cheerful strain, and the music seems to breathe of springtime and flowers as in "Life's gay morn" by Christopher Tye. Frequently the madrigal becomes more stately as when Willbye glorifies "The Lady Oriana," or it may be a simple love-complaint, as in "Sing, Shepherds, after me" by Weelkes, who has a livelier refrain in "Say, dainty dames." Morley delights in nymphs, and in one of his best madrigals sings to "The nymphs in green array." The swan figures as often in the madrigal as in the *Lohengrin* of Wagner. Vecchi dedicates a madrigal to "The white, delightsome Swan," and Orlando Gibbon celebrates "The Silver Swan" in charming melody. Fireside subjects do not often occur here. Weelkes has one: "To shorten wintry sadness." Generally, the music and the verses refer to sylvan scenes; and nymphs and swains, minstrels and shepherds, are the principal figures introduced. Space fails me to mention many other admirable musicians, but enough has been said to show what honour the madrigal composers have done to English music.

Foreign Correspondence.

MUSIC IN LEIPZIG.

THE thirteenth Gewandhaus concert on the 16th of January was remarkable for a fine performance of F. Lachner's Suite in E minor, which was enthusiastically received. Only a few days after the concert came the sad intelligence of the death of this gifted composer. Beethoven's "King

Stephen" overture, which opened the concert, is a work which ought long ago to have died a natural death: to revive such an insignificant composition is not to honour Beethoven. A Fantasia and double fugue, for organ and orchestra, by Gustav Schreck, proved a very acceptable novelty. The too frequent alternation of organ and orchestra became a little tedious, but the work well deserved a hearing.

The vocalist on this occasion was Frau Heintze-Flintzer, from Bremen, who proved quite unequal to her task, and utterly unfit to appear at the Gewandhaus. For the sake of completeness, we may mention that her contributions included Rosina's air from *Il Barbiere* and Lieder by Schumann, Chopin, and Reinecke.

The painful impression produced by Frau Heintze-Flintzer was more than compensated for at the fourteenth concert, when a really eminent vocalist, Frau Schultzen von Asten, appeared. She sang most charmingly the beautiful cycle of songs by Schumann, "Frauenliebe und Leben," and *chansons* by Gounod, Massenet, and Délibes.

The orchestra earned highest praise for their fine rendering of Reinecke's "King Manfred" overture, which had not been heard at the Gewandhaus for years. The aged composer-conductor was several times recalled.

Saint-Saëns' "Rouet d'Omphale," a graceful and spirited composition, gave the orchestra another opportunity of shining, but their greatest success was undoubtedly the C major symphony of Schubert, of which they gave a wonderfully splendid performance.

Max Bruch's *Die Feuerkreuz*, cantata for solo voices and orchestra, was the novelty at the next concert—the fifteenth of the series. The work lasts an hour and a quarter in performance, and is full of good things. The composer himself conducted, and had a most flattering reception. The cantata everywhere displays the mastery of form and *technique* which we naturally expect in a work of Max Bruch's. The instrumentation is brilliant, and there is a vein of popular melody throughout the work which is sure to please.

Fraulein Pià von Sicherer, Herren Perron and Hunger were responsible for the solos. The first-named sang with appropriate expression, but her performance was marred by the *vibrato*, a defect we do not remember to have observed in this vocalist before, and perhaps due on this occasion to nervous or other indisposition. Herr Perron is inclined at times to show off too much, but on the whole he sang with much warmth and intelligence. Herr Hunger was quite equal to the small part he had to do. Schumann's Symphony in C finished the concert.

Mendelssohn's birthday was celebrated on the 6th of February by a performance of his octet for strings, played by *all* the strings of the orchestra. The effect of the work is much enhanced by this device, which was as good as indicated by Mendelssohn, who directed that the style of performance should be rather symphonic than like chamber-music. It demands the utmost gradation of tone, from a whispering pianissimo to a vigorous *fortissimo*, and an enthusiasm impossible to be attained by eight artists only. The end more than justified the means in this instance. The effect as played by 60 strings was unsurpassably beautiful.

Herr Scheidemantel, the vocalist at the sixteenth concert, was not very happy in his choice of a sacred song by Lassen, "Ich sende Euch," with accompaniment of wind instruments and solo 'cello. He was much better advised in the Lieder he sang by Mendelssohn, Alexander von Fiedlitz, Schumann, and Max Bruch. Herr Scheidemantel, in response to an undeniable encore, added another Lied by Müller-Reuter.

The seventeenth concert opened with the Prelude to Wagner's *Meistersinger*, in remembrance of the composer's death-day. The other orchestral item at the same concert was Beethoven's D major symphony.

Fräulein Polscher gave some admirable vocal selections, and Herr Taffanel, of Paris, perhaps the greatest living flautist, played to perfection Mozart's charming Concerto in G, and "Prelude, Idylle and Valse" by Benjamin Godard. Herr Taffanel cannot but have been highly gratified with the reception accorded to him at Leipzig. It was a veritable triumph.

There was an extra concert on the 9th of February at the New Gewandhaus, in aid of a pension fund for the orchestra. An overflowing house gladdened the heart of the chief promoter, Herr Professor Dr. Reinecke, who conducted his very fine work "Von der Wege bis zum Grabe," which he has lately scored for orchestra. The work, which plays about an hour, was listened to with rapt attention. At the close the applause was deafening, and we may augur world-wide success for this admirable cycle of pieces. The accompanying text was intelligently spoken by Fräulein Anna Rohde. Other more familiar items of the programme were Wagner's *Tannhäuser* March, and Reinecke's Variations on "Rufung der Alpenfee," from Schumann's "Manfred," well executed by Herr and Frau Paur.

MUSIC IN VIENNA.

ON the 26th January last the centenary performance of Mozart's *Così fan tutte* (produced for the first time on the same date in 1790 here, and on any stage), followed by the same composer's *Schauspiel* director, with Mesdames Marie Lehmann, Kaulick, Renard, Forster, and MM. Müller, Horwitz, Mayerhofer, Schröder, &c., was given with that artistic spirit for which our Imperial Opera is justly famous. That these works will be found as attractive a hundred years hence seems probable, especially if, as has been argued, we are to return to simplicity in musical composition.

Until the 17th January last 95 performances have been given at the Imperial Opera of *Così fan tutte*, 162 of the *Serail* (since 1782), 39 of the *Schauspiel* director (since 1786), 323 of *Figaro* (since 1786), 475 of *Don Juan* (since 1788), 84 of *Titus* (since 1795), 389 of the *Zauberflöte* (since 1801), and 19 of *Idomeneus* (since 1806)—total 1,586 representations of Mozart's operas.

A most interesting revival was that of Gluck's *Armida*, with Frau Materna, who sang the title rôle also twelve years ago, and Van Dyck as Rinaldo, this being the 31st performance of the opera since its *première* here in 1808.

What patronage will do! According to report, A. Smareglia—whose *Vassal von Szigeth*, recently produced with lavish expense, keeps afloat only by means of a life-belt in the shape of some attractive ballet—has been favoured with a commission to write another work for the Imperial Opera, receiving about £460 sterling cash down on account of the score as yet *in nubibus*!

In consequence of the verdict given in favour of a dancer *d'un certain âge*, in her suit against the Pension Fund, referred to in my letter for your number of November last, the age of an ordinary *ballerina* on the Imperial stage has been limited to forty-three. This new rule does not extend to the solo dancers of the *corps de ballet*.

It was an error of judgment to produce two recently exhumed "novelties," about a hundred years old, and of almost purely historic interest, at the same Philharmonic Concert under Hans Richter's direction, viz., a Symphony in D minor, by Haydn, which was played from

the manuscript score, discovered in the archives of the "Musikfreunde" by Eusebius Mandyczewski (who, by the way, is busy with completing the late C. F. Pohl's monumental Haydn biography), and Mozart's Notturno for four "stringed" orchestras and horns, recently heard also at a London Symphony Concert, and in several German cities, including Dresden, where the four orchestras were placed in the galleries, at increasing distances, in imitation of the three-fold echo effects obtainable from the originally intended open-air performance of this curious *jeu d'esprit*. A fitting contrast to these works was, however, presented by Liszt's magnificent 2nd Rhapsody, in which the orchestra displayed its wonted virtuosity and dash, and Rubinstein's fine Concerto in D minor (a somewhat tardy and scanty tribute to the recent Rubinstein celebrations!), which received a satisfactory interpretation at the nimble hands of the young Polish pianist, Melanie von Wienckowska, pupil of our Professor Leschetizky.

Schumann's *Faust*, with Fräulein von Ehrenstein and Herren Carl Perron (from Leipzig), von Reichenberg, and Schittenhelm, as vocal soloists, was given by the "Musikfreunde," under Hans Richter's *bâton*, this being the fourth complete performance of that great work in Vienna, brought out for the first time by the never-to-be-forgotten Herbeck in 1863, with Frau Dustmann and Herren Stockhausen, Olschbaur, and Panzer, in the chief vocal parts. The recently deceased Frau Mathilde d'Israeli has left a donation of 6,000 florins to this great institution for the permanent musical education of two deserving pupils of the Conservatorium.

Joseph Joachim, who gained fresh laurels with his performance of Beethoven's Violin Concerto, produced for the first time his famous Berlin String Quartet, with Herren de Ahna, Wirth, and R. Hausmann, as his associates, and which was pronounced the very ideal of quartet playing, a special feature being the marvellously clear exposition of Brahms' most complex Quartet in B flat, obviously studied *con amore*, and probably never heard here with equal effect.

Other very agreeable features of the season were the annual Vocal Recitals of Fräulein Hermine Spies, including Lieder by Schubert, Karl Löwe, Schumann, Brahms, Heuberger, Bernhard Scholtz, and E. d'Albert, with Herren Rückauf and Kwast, son-in-law of the late Ferdinand Hiller, as solo pianists; and that given by the lyric tenor, Gustav Walter, who, being in excellent "form," delighted a numerous and fashionable audience with his incomparable rendering of Lieder by Schumann, Brahms, and Goldmark.

Such was the interest excited by Dimitri Slaviansky d'Agrenneff's Russian Vocal Union (probably still remembered in London), their delightful and strikingly original melodies, and marvellous ensemble, their famous bassi (greatly superior to the female and tenor voices), and, not least, their gorgeous and picturesque costumes, that no less than nine grand concerts were given here before crowded audiences; four in Budapest, with 10,000 florins guaranteed; besides two additional concerts, and others in different provincial cities with equal success.

The needful *nervus rerum* being secured, the great German Vocal Festival will definitely be held in this city on the 14th—18th August next. That it will prove a memorable event, both to the guests and the hospitable Kaiserstadt, there can be no manner of doubt.

The "Beethoven" prize of one thousand florins offered by the "Musikfreunde" has been equally divided, according to the award of the jury composed of Herren Hellmesberger, Fuchs, Richter, Brahms, Kremser, Krenn, and

Weinwurm, between Julius Zellner and Emanuel Tjuka of Vienna for a Pianoforte Quintet in D and a Suite for stringed orchestra in the same key, respectively; whilst the honourable mention given to a Sextet in B flat for pianoforte and wind (I think since published) by Ludwig Thuille of Munich, entitles the composer to reintroduce the same work at the next competition in 1891. Twenty-two composers, of whom twelve were pupils of our Conservatoire, had competed; the works received consisted of five symphonies, two overtures, four other orchestral pieces, six chamber pieces, one concerto for clarinet, one opera, and three choral works.

Our *ex-prima donna*, the incomparable Pauline Lucca, and the famous pianist Annette Essipoff, have both left here; the former for a series of 30 concerts in Germany, the latter for 50 concert performances in Russia.

Fräulein Basta of the Prague Opera has been engaged for your next season at Covent Garden.

Johann Strauss is meditating the invention of a new description of "Walzer." Owing to the increasing apathy of the present dancing generation, more especially in the higher grades of society, (at Court Balls only four minutes are allowed for each "Walzer,") the great purveyor of dance music "thinks that account should be taken of the large number of persons who prefer easy motion combined with a chat to the fiery evolutions of the Walzer," which was invented, *i.e.*, evolved, out of the now obsolete Austrian "Ländler," by his late illustrious father Johann Strauss, senior, about seventy years ago. The "Walzer" of the future which will probably be known as "Menuet-Walzer," is to consist of three movements in $\frac{4}{4}$ time, which are all to start in "andantino grazioso" tempo in the manner of a Minuet or Polonaise, the speed increasing later on to a rapid Walzer movement, somewhat after the manner of the Czardas, which is divided into two similar sections. Dancers, both male and female, will thus be enabled to select either of the two movements, or dance both *ad libitum*. Further details are to be elaborated with the assistance of a choreographic artist. The new minuet-walzer is to be introduced for the first time under the composer's own direction at a ball to be given by the *haute volee* for a charity. If successful, here will be a new field for writers of dance music.

Carl Gerold's Sohn here have just published a new edition of Theodor Frimmel's "Neue Beethoveniana" containing some new matter upon Beethoven's relation to Göthe, and two hitherto unpublished letters addressed by the composer to the poet.

Frau Dr. Minna Peschka-Leutner, born on 25th October, 1839, at Vienna, pupil of Heinrich Proch and of Frau Bochholz-Falkoni, and famous *prima donna* of the Leipzig, Hamburg, and Cologne Opera, died from influenza at Wiesbaden.

Albina Maray (*née* Baronne Wodniansky) favourite *prima donna* of the Italian company here in the fifties, and who celebrated many triumphs likewise in Italy and Russia, also a member of Gye's company in London, died in retirement in the environs of this city.

Salomon Sulzer, the famous first cantor of the Jewish community, eminent vocalist and author of the celebrated "Schir Zion" (Songs of Zion), died at the age of 86.

Johann Promberger, a highly esteemed pianoforte teacher and composer, died here, aged 80.

Frau Therese Stuppöck, daughter of Ferdinand Schubert and a favourite niece of Franz Schubert, died, aged 74, at Steyr.

Reviews of New Music and New Editions.

Album classique pour la jeunesse. Recueil de petites pièces des maîtres célèbres choisies, arrangées pour piano d'une manière facile, et doigtées par E. PAUER. (Edition No. 6,001 & 6,002; each, net, 3s.) London: Augener & Co.

THESE "Albums Classiques" are a happy idea happily realised. With regard to the realisation, however, we can as yet only speak of the Bach and Beethoven volumes; those devoted to Handel, Haydn, Mozart, Mendelssohn, Schubert, Schumann, and Weber, being still things of the future, although, no doubt, of no distant future. And why do we think the idea a happy one? Because it seems to us that it is desirable to make the young as soon as possible acquainted with the best in art. But the best is not always within the intellectual and technical reach of the young. And if we force upon them what is above their brain, heart, and finger capacity, we do harm rather than good; for it is only too likely that we implant dislike to the great and noble, where we wished to sow love of it. Now, Mr. Pauer's procedure is to select first compositions intellectually and emotionally suitable for the young, and then, if necessary, to simplify them. Let us look at the contents of the volumes. Each of them opens with a biography, brightly written and prettily illustrated with woodcuts; and in each the biography is followed by thirty-six pieces, with the exception of a few duets, all for two hands. In the Bach volume, the master's clavecin compositions (*Das Wohltemperirte Clavier*, the Suites, Partite, &c.) are, of course, laid under contribution, but also other works of his, which Mr. Pauer has effectively arranged. The thirty-two pieces for two hands comprise six preludes, two airs, three Sarabandes, two Sicilianos, an Allegretto, a Scherzo, an Echo, six minuets, three bournées, two gavottes, a Postillion's Air, an Andante, a fugue, a polonaise, and a gigue. The four duets consist of a prelude, a pastorale, a fugue (in D major, No. 5 from "Das Wohltemperirte Clavier"), and an Andante. In the Beethoven Album the lucky possessor will find the opening Andante from the Sonata, Op. 26 (A flat major, with the Funeral March), an Allegretto from the Fantaisie, Op. 80, a Bagatelle from Op. 33, the Tema con Variazioni from the Septet, Op. 20, a Polonaise from the Sérénade, Op. 8, the Allegretto from the Seventh Symphony (A major), and besides other movements from larger works, more variations, various songs ("Adelaide" one of them), and a number of marches and dances (minuets, valses, allemandes, and contredanses). The pieces for four hands are a Rondeau from the Sonata in D major, Op. 6, the Allegretto with variations from the trio for piano, clarinet, and violoncello, the Andante from the Trio, Op. 3, the violin Romanza in F major, the Terzetto di Groteski, from the ballet "Gli uomini di Prometeo," and the Marcia alla Turca, from "Les Ruines d'Athènes." The above enumeration shows how rich and varied the contents of the volumes are which we herewith recommend to the guardians, teachers, and well-wishers of the young.

Images. Six Morceaux caractéristiques pour piano. Op. 27 (Book II.). Par S. NOSKOWSKI. (Edition No. 8,273b; net, 1s.) London: Augener & Co.

THERE is no falling off in the second book of Noskowski's "Images," which brings a "Cracovienne," an "Idylle," and a "Zingaresca." In the "Cracovienne" the composer gives himself up to merriment—now boisterous and dashing, now airy and sprightly; in the "Idylle," to a

poet's dream of a pastoral life, in which all is play and no work ; and in the "Zingaresca," to gipsydom with all its fire, vigour, and piquancy. In short, Noskowski has produced in his "Images" real character pictures.

La Babillarde, pour piano. Op. 22, No. 2. Par EDOUARD POTJES. London : Augener & Co.

"LA BABILLARDE" is a piece in Mr. Potjes' best style. First we have a busy, babbling Allegretto, wherein the flowing semiquavers of the left are interwoven with those of the right hand. Then follows a lively and elegant "Tempo de Valse" as an intermezzo, and in conclusion returns the opening "Allegretto."

Six Lieder-Sonatinen. Sonatinas for the pianoforte. Composed and arranged after his favourite "Children's Songs," by CARL REINECKE. London : Augener & Co.

To these three sonatinas applies all we said last month of the first three. How refined and delightful are the Theme with variations, Lento, and Finale of No. 4 ; the Allegretto grazioso, Andante, Scherzo, and Rondo, of No. 5 ; and the Allegretto tranquillo, Scherzino, Andante, and Rondo of No. 6 ! And the humour that bubbles up here and there must not be forgotten.

Suite pour la main gauche. Par E. PAUER. (Edition No. 8,331 ; net, 1s.) London : Augener & Co.

THE weaker and often refractory one of the pianist's two chief agents requires looking after, and this looking after takes best the form of special and separate training. But finger-exercises of a limited scope do not meet the exigencies of the case. Consequently works like Mr. Pauer's "Suite" ought to be welcomed, especially if they, as his does, occupy agreeably our minds as well as exercise our fingers. The constituents of the present "Suite" are those of the classical compositions of this kind, namely a Prelude, an Allemande, a Gavotte and Musette, a Sarabande, and a Gigue. Besides the musical and technical interest afforded by Mr. Pauer's work, there is a third—the structural interest, we might almost say the interest which men take in watching a fellow-being struggling against odds—here, happily, struggling successfully.

Spring Song, Berceuse, and Lullaby, for the pianoforte. London : Forsyth Brothers.

THE music does not belie the pretty, attractive titles—for pretty and attractive they are, notwithstanding their being so terribly hackneyed. It is quiet, sweet, and tasteful.

Progressive Sonatinas for pianoforte duet. Arranged, partly composed, and fingered, by CORNELIUS GURLITT. London : Augener & Co.

HERE is another welcome batch of the excellent Progressive Sonatinas, that is of the four-hand series : in A minor ($\frac{2}{4}$) by T. Haslinger, in A minor ($\frac{3}{4}$) by J. Schmitt, in C major ($\frac{2}{4}$) by E. Rohde, and in the F major ($\frac{2}{4}$) by M. Clementi.

The Abbey. Original Voluntaries for the organ, harmonium, and American organ. Vol. VII. By KING HALL. London : Marshalls (Limited).

TEN well-written and pleasing pieces that will be played and heard by many with pleasure—a Communion, Gavotte, Idyl, Processional March ("The Monastery"), Prayer, Serenade, Cavatina, Poem, Minuet, and Postlude. None of them are difficult, and most very easy.

Phantasiestücke für pianoforte, violine, und viola. Op. 27. Componirt von GUSTAV JENSEN. (Edition No. 5,275 ; net, 2s. 6d.) London : Augener & Co.

PIANOFORTE, violin, and viola, is not an instrumental combination often to be met with. Mr. Jensen, however, has put it to good account, and viola players especially will be grateful to him. Apart from the interpreting instruments, the work is a very interesting one, and also, indeed in the first place, a really and truly enjoyable one. How spirited the opening movement, an *Allegro con brio*, in which the several parts move with nimbleness, freedom, and independence ! How full of intense longing and romantic feeling the second movement, an *Andante cantabile*, which will make violinist and violist pleased with themselves and the composer ! And what vigour and "go" in the third and last movement, an *Allegro con fuoco*, which has something of the *in modo popolare* about it ! We cannot better conclude our notice than by congratulating Herr Jensen and the trio players into whose hands his Op. 27 may fall.

Trois Morceaux de Salon pour le violon, avec accompagnement de piano. Op. 93. Par IGNAZ LACHNER. London : Augener & Co.

THE first of these three pieces, a Nocturne, the only one as yet before us, is a fine sweet *cantabile* composition such as singers on stringed instruments love. But the players will not be left solitary in their enjoyment, for the hearers are sure to share their pleasure. The Nocturne is an Andante in $\frac{2}{4}$ time (F major), and makes no great demands on the executive powers of either violinist or pianist.

Morceaux pour violon, avec accompagnement de piano. Op. 50. Par WALTER BROOKS. London : Schott & Co.

WITH the exception that the first (*Un aveu*) must be called trite, we cannot do otherwise than speak favourably of Mr. Brooks' three unpretentious chansonnets : they are melodious, fresh, and pretty, the third (*A la Russe*) being all this and something besides. A superlative degree of simplicity distinguishes their structure and texture ; intending performers need therefore not be afraid of having to encounter difficulties.

Sonata (C major) and *Giga* (D major) for violin and thorough-bass. By GIUSEPPE TARTINI. Edited and arranged for violin and piano by GUSTAV JENSEN. (Edition No. 7,409 ; net, 1s.) London : Augener & Co.

THE C major Sonata, by Tartini, Herr Jensen's last instalment of his edition of Classical Violin Music of the 17th and 18th centuries, is in creative power and poetic charm inferior to the previously issued compositions of the master, the Sonatas in G major, G minor, and C minor. But, though more old-fashioned than these, it is a sterling work that can be enjoyed. The C major Sonata consists of a *Largo andante* (C), an *Allegro* (C), and a *Presto assai* (G), each of two parts. The Giga runs along most gracefully, serenely, and merrily.

Three Sonatinas for three violins. Op. 92. By IGNAZ LACHNER. (Edition No. 5,293 ; net, 1s.) London : Augener & Co.

IGNAZ LACHNER, a younger brother of Franz Lachner (who died the other day), has latterly been less heard of as composer than formerly. Our composer was born in 1807, and became second Hofkapellmeister at Stuttgart in 1831, second Kapellmeister at Munich (his brother being first) in 1842, and first Kapellmeister at Stockholm

in 1858, and at Frankfurt in 1861, from which post he retired in 1875, and now lives at Hanover. Besides many other works, he composed several operas. As to the works before us (two of the three announced), they are written in a fluent and pleasing style; their form is that of the orthodox three-movement sonata. None of the three parts is difficult, the second and third especially easy.

Quatre petits Morceaux, pour violoncello et piano. Par W. H. SQUIRE. London: Augener & Co.

VIOLONCELLISTS will find these *Petits Morceaux* capital material for their own and their friends' entertainment. We do not care much for the Intermezzo, No. 2; but we like thoroughly, first of all, the winning Barcarolle, No. 3, and then the pretty Romance and Gavotte, Nos. 1 and 4. Unless we are greatly mistaken, the fact of their being as easy as they are pleasing, will not stand in the way of their popularity.

Sleep, my heart's delight (Schlaf du liebes Kind). Slumber Song, by EMIL KREUZ. London: Augener & Co.

THIS charming song is as little a stranger to the reader as to the critic, for it has not only been reviewed in the MONTHLY MUSICAL RECORD, but even bodily inserted in it. (See our Music Pages of January.) Now, however, it makes, as it well deserves, its appearance in all the splendours of large print and broad margin of a folio, whereas previously it presented itself in the more modest form of a quarto. It is published in four different keys—in F, E flat, D, and C major.

Six Chansons dans la forme populaire, avec accompagnement de piano. Par J. B. WECKERLIN. (Edition No. 8,953; net, 1s.) London: Augener & Co.

We reviewed these pretty genuinely French songs in November, 1889. But then we had before us a copy with English words, whilst now we have before us one with French words. These latter are of various sources: those of the first (*Verduronette*), the fourth (*Ma mie Marguerite*), and the sixth song (*Pétronne*) are reconstructions of old popular *chansons*; those of the second (*Voici Noël*) are by M. V.—; those of the third (*Le Jardinet*) and the fifth (*Le rosier blanc*) are popular, the one modern and the other ancient. M. Weckerlin calls the first an *ancienne chanson*, the third a *ronde*, the fourth again an *ancienne chanson*, the fifth a *chanson de paysanne*, and the sixth a *chanson du pavé de Paris*.

Poor Jeanette. Song. By LOUIS DIEHL. London: Augener & Co.

MR. DIEHL'S *Poor Jeanette* does not belong to the highest genre of song, but it is good of its kind. If there is nothing profound in it, the obvious in it is undeniably taking.

Soft, Roving Wind! Song for a voice, with pianoforte and violin accompaniment. By E. KREUZ. London: Augener & Co.

A SONG poetically felt and carefully written, which, if delicately performed, will have an excellent effect. All the parts—the voice, the pianoforte, and, not least, the violin—have interesting tasks assigned to them.

Duets with chorus (ad lib.) of female voices in two or four parts. Op. 12, Nos. 1, 2, and 3. By ALFRED MOFFAT. (Edition No. 4,110a, b, c; each, net, 4d.) London: Augener & Co.

THE first of these three songs ("O spring, O joyous spring," "How beautiful is morning," "When in summer evenings") is an acquaintance of last month. Now it

presents itself as a duet with chorus (*ad lib.*) of female voices in two or four parts, then, like its two successors of this month, as a duet with chorus (*ad lib.*) of female voices in two parts. All have a fresh popular ring about them, which cannot but make them pleasing. We like especially "How beautiful is morning," and "O spring, O joyous spring."

Merrily bounds the Bark. Barcarolle. Three-part songs for female voices, with pianoforte accompaniment. By H. HEALE. (Edition No. 4,208; net, 6d.) London: Augener & Co.

As we reviewed this composition last month when it came before us as a two-part song, we need now do no more than announce its appearance in the present guise. It is superfluous to say that by the addition of a part the Barcarolle loses none of its flow and euphony.

Songs for Female voices, with pianoforte accompaniment, suitable for use in singing classes. Edited by H. HEALE. Series I. (Edition No. 8,936; net, 1s.) London: Augener & Co.

WE have here a collection of songs distinguished by purity of form and feeling, and this is an all-important condition in music which is to be suitable for use in singing classes. The names of the titles of the songs and of the composers speak for themselves, and relieve us of the duty of commenting. 1. "Lullaby" (Wiegenlied), by Mozart; 2. "Contentment" (Die Zufriedenheit), by Mozart; 3. "Nature's Praise of God" (Die Ehre Gottes aus der Natur), by Beethoven; 4. "The Violet" (Das Veilchen), by Mozart; 5. "My sweet Repose" (Du bist die Ruh), by Schubert; 6. "Parting" (Scheidend), by Mendelssohn; 7. "Blondel's Song" (Blondel's Lied), by Schumann; 8. "O Sun of Hope" (Ich frage nicht), by Moszkowski; 9. "Mermaids' Song" (Gesang der Meermaidchen), by Weber; 10. "Necken's Polka" (Schwedisches Volkslied), by Lindblad; 11. "Preciosa's Song" (Einsam bin ich nicht alleine), by Weber; and 12. "Fidelity," by Haydn.

The Flower Queen. Cantata for female voices, soli and chorus, with pianoforte accompaniment. The words by EDWARD OXFORD, the music by ODOARDO BARRI. (Edition No. 9,062; net, 2s. 6d.) London: Augener & Co.

WERE we asked to characterise this work in a few words, we would call it a ballad cantata. Signor Barri has made himself a name as a successful cultivator of the ballad genre, and *The Flower Queen* shows that neither the source of his inspiration is dried up nor his hand has lost its cunning. The cantata consists of recitatives, a song, a duet, a ballad, and several choruses, all in all eleven numbers. There is melody from beginning to end, in the choruses as well as in the solos—taking melody that is written smoothly, and, consequently, may be sung smoothly. We venture to prophesy that Signor Barri will succeed in touching the fancy of the ladies, and that the ladies will know how to touch with his music the fancy of their auditors—as to the male portion of these latter, none of them will have the slightest chance of riding off "fancy-free."

The Cyclops. A Dramatic Cantata for tenor and bass soli and chorus of male voices, with pianoforte accompaniment. The libretto written by the Rev. R. H. U. BLOOR; the music by HENRY GADSBY. (Edition No. 4,908; net, 2s. 6d.) London: Augener & Co.

THE familiar story of Polyphemus and Ulysses and his companions, which is the subject of the Rev. R. H. U.

X. SCHARWENKA'S GAVOTTE

arranged for 2 female voices
in Vocal Dance Tunes Series
under the title of

THE PRIMROSE.

Moderato.

Soprano.

Alto.

Piano.

Deck-ing all the ver-dant mea-dows, In the days of ear-ly

Deck-ing all the ver-dant mea-dows, In the days of ear-ly

spring, Har-bin-ger of sum-mer's beau-ties Tempting ev'-ry bird to sing

spring, Har-bin-ger of sum-mer's beau-ties Tempting ev'-ry bird to sing

Hail to thee! All hail to thee, Well we love thy flow'r's to see, Spreading
All hail to thee All hail to thee Well we

o - ver wood and wold, pur - est
love thy flow'r's to see, Spreading o - ver wood and wold, Broider - y of pur.est, pur - est

gold. Deck - ing all the ver - dant mea - dows, In the days of ear - ly
gold. Deck - ing all the ver - dant mea - dows, In the days of ear - ly

Fine.
 spring. Har-bin-ger of summer's beau-ties, Tempting ev'-ry bird to sing
Fine.
 spring. Har-bin-ger of summer's beau-ties, Tempting ev'-ry bird to sing
Fine.

p
 Where the stream-let soft-ly mur-murs As it gent-ly flows a -
p
 The stream-let mur-murs It gent-ly flows a -
p

long, There thy vel-vet blos-soms ga-ther, List'ning to its dul-cet
 long, There thy blos-soms ga-ther, List'ning to its dul-cet

song, Where the streamlet gently flows a - long There thy vel - vet blos - soms
 song, Where _____ the stream - let _____ mur - -
 ga - ther, Where the streamlet soft - ly mur - murs, As it gent - ly flows a -

murs, There _____ thy blos - soms ga - ther, List' ning to its

long, Where the streamlet gent - ly flows a - long, There thy vel - vet blos - soms ga - ther.
 song, List - - ning to its _____ dul - cet song.

Da Capo al Fine senza repetizione.

Bloor's libretto, offers the composer many opportunities for musical picturesqueness, which Mr. Gadsby has not failed to perceive. This cantata, rightly distinguished by the epithet "dramatic," begins with a Chorus, "O Thou in the council most wise," after which follow a Recitative, "Have patience, comrades" (Ulysses), a Solo, "The deeds of Gods" (Ulysses), a Chorus, "Hark! Hark! woe! woe! we are lost!" a Solo, "Ha! Ha! The storm is howling" (Polyphemus), a Solo, "Son of Poseidon" (Ulysses), a Recitative, "Cease, cease, thou babbling fool" (Polyphemus), Soli and Chorus, "Dire is our doom," a Solo, "Give me more" (Polyphemus), a Recitative, "My name is Noman" (Ulysses), a Chorus, "We have heard when the order was spoken" (Hymn to Briareus), a Recitative, "Stand round him low" (Ulysses and Polyphemus), a Solo, "Let me have revenge" (Polyphemus), a Solo, "Cease thy raging" (Ulysses), a Chorus, "Tempt him not, O Master," and the Choral Finale, "Swift and bright." The last six numbers of the cantata, from the Hymn to Briareus onward, seem to us the best, at least the most attractive part. It may, therefore, be truly said of *The Cyclops—Finis coronat opus*. Only the vocal score is printed, but the full score and the band parts may be had on hire, as the title-page tells us.

OUR MUSIC PAGES.

THIS month "Our Music Pages" are graced by a Gavotte of Xaver Scharwenka's, arranged for two female voices with pianoforte accompaniment. It is one of an excellent series of arrangements issued under the title of *Vocal Dance Tunes*, which on several occasions has been favourably noticed in these pages. As to Scharwenka's Gavotte, its prettiness is too obvious to need pointing out, and its simplicity makes interpretation unnecessary. There is only one danger—namely, that the talent and art underlying this prettiness and simplicity should be overlooked.

Concerts.

By J. B. K.

SIR CHARLES HALLE'S ORCHESTRAL CONCERTS.

Two more concerts given by the celebrated Manchester Band at St. James's Hall closed the series of four. Besides a short but agreeable novelty, the piquant and beautifully scored Intermezzo in F, from Svensen's Symphony No. 2 in B flat, which excited curiosity as to the entire work, several comparatively unknown pieces were given, to wit: E. Grieg's charming melody "Spring" for strings, the last three movements (why not the whole four?) from the *Perr Gynt* suite (which, by-the-way, has recently followed a triumphant course through Western Europe, with some of this remarkable composer's other works under his own *bâton*), and the three purely instrumental numbers from H. Berlioz's dramatic symphony "Roméo et Juliette," first introduced here by the composer during his conductorship of the New Philharmonic Society Concerts in 1852 and since repeated, in its entirety, successively by Herr Wilhelm Ganz and Mr. G. W. Cusins. For this work, by the way, Richard Wagner prognosticated immortality and it even presents some marked features of affinity to his own *Tristan und Isolde*.

In the execution of these as well as of the other works included in the scheme, of rare excellence throughout, absolutely ideal perfection was in many instances attained under the abovementioned pianist-conductor's highly artistic direction.

A line of special record must also be given to the performance of Spohr's somewhat old-fashioned "Scena Cantante," which few violinists can "sing" as Frau Néruda (Lady Hallé) did on this and many previous occasions, as well as to the masterly

rendering of J. S. Bach's famous concerto for two violins in D minor by the same distinguished artist jointly with that first-rate violinist and "leader" of the band, Herr Willy Hess.

THE LONDON SYMPHONY CONCERTS.

An interesting quasi-novelty, brought out at these concerts consisted in a "Symphonic Poem" (heard only once before under the title "Fantasia" at the Crystal Palace), by Ferdinand Präger, the great Bayreuth master's trusted friend and earliest champion in this country, which served in a striking manner to exemplify the composer's theory, that a symphony should present an undivided organic whole, as well as to illustrate the leading idea of the work: that life's happy promise is often doomed to an unhappy close. The score is replete with expressive subjects worked out in a characteristic and skillful manner. But as regards the aforesaid theory (which, after all, substitutes only one kind of fetters for another), a distinction must surely be drawn between a Symphony proper and the "Symphonic Poem" created by Liszt. Nor can Robert Schumann's Symphony in D minor "in one movement" be quoted as a case in point (as has been attempted) since it was followed by two later works, in C and E flat, in the orthodox form! Anyhow, few would give up one of Beethoven's last seven Symphonies for any "Symphonic Poem" ever written. The veteran musician was twice summoned to the platform (a rare distinction in the case of a composer) with hearty plaudits.

The most potent attraction of The London Symphony Concerts was found in the Wagner selections. The performances presented, on the whole, many features of conspicuous merit, although our own feelings were not seldom at variance with Herr Henschel's *tempo*; and whilst, on the one hand, genuine piano effects were realised, on the other, the excessive loudness of the trombones rendered the rest of the instruments, at times, absolutely inaudible.

It is to be hoped that the fourth series, just concluded, of these interesting concerts—a veritable boon to lovers of good music during the winter season—may not be their last.

MLE. L. DOUSTE DE FORTIS'S CONCERT.

The pianist Mlle. Louise Douste, who paid a graceful compliment to British Art by devoting the entire programme of her Chamber Concert at Princes' Hall to native composers, made an excellent choice in producing W. G. Cusins' far too little known trio for pianoforte, violin, and violoncello, which is entitled to high rank amongst modern works of its class, and Dr. C. Villiers Stanford's fine quintet for pianoforte and strings in D minor, Op. 25, strongly influenced by Brahms, and originally brought out by the famous Heckmann Quartet. Another work by Cusins, the elegant andante from his Pianoforte Concerto, Op. 9, adapted with string quintet accompaniment was likewise welcome. And if Mlle. Douste intended to contrast these high-class specimens with something like the opposite phase of native music in the vocal section of the evening, she was equally successful. Nor was a batch of short pianoforte pieces by sundry composers of any but the slightest possible artistic interest; and although native talent has thus far done next to nothing for the pianoforte solo, a better selection might easily have been made. A reservation is, however, due to that clever composer, Algernon Ashton's "Élégie," Op. 8, which was marred by an unlucky mnemonic slip (why play without book?) of the *bénéficiaire*, who exhibited considerable executive facility in the performance of these as well as of the difficult pianoforte parts in the concerted music, in which Herr Richard Gompertz, violin, and Mr. Whitehouse, violoncello, were her most prominent associates. The last-named artist must be specially complimented upon his fine rendering of Dr. A. C. Mackenzie's difficult "Larghetto and Allegretto" for violoncello with pianoforte accompaniment.

FRL. GEISLER-SCHUBERT AND MARIE FILLUNGER'S CONCERTS.

Two chamber concerts were given at Princes' Hall by the Pianist Frl. Geisler-Schubert, grand-niece of the immortal "Franz" and Frl. Marie Fillunger, who has few equals amongst resident concert-singers in the dramatic as well as lyrical style

of classical music. Genuine gratification was therefore afforded by her poetic rendering (and this is another point of merit) of mostly unfamiliar Lieder by Beethoven, Schubert, Robert and Clara Schumann, and Brahms, whilst Fr. Schubert again won favour by her performance, distinguished by remarkable neatness and crispness of touch, if deficient in warmth, of concerted and solo pieces by Beethoven, Schubert, Schumann, Scarlatti, and Chopin, assisted in the former by those well-known artists: Herr Ludwig Straus, violin, and Mr. Whitehouse, violoncello. The last-named gentleman deserves credit for bringing forward Schumann's almost unknown "Adagio and Allegro," Op. 70, and for his mastery of its not inconsiderable difficulties, although the full effect of the piece can be realised only by the horn, for which it is primarily written.

MONDAY AND SATURDAY POPULAR CONCERTS.

Two noteworthy events have to be signalled in connection with these concerts — Sir Charles and Lady Hallé (Frau Néruda) farewell performances prior to their visit to Australia, and Herr Joseph Joachim's *rentrée* as *primarius*, preceded by Herr Johann Kruse, from Berlin in the same capacity, at one concert, whose style of playing has been commented upon last year.

With regard to Joseph Joachim, as Paganini has been called by Heinrich Heine a "mixture of Hell and Genius," so the Austrian violinist has been likened by a distinguished German critic to "an amalgam of Heaven and Genius," surely the fullest measure of praise that can be given to an executive artist, but which will no doubt be endorsed by many of the *habitués* of these classical concerts.

Dispensing with comments upon repetitions of almost innumerable previous performances, mention must be made of the first production here of the otherwise pretty well-known Trio for Pianoforte, Violin, and Horn (the Hallé couple and Herr Paersch), Op. 40, in E flat, by Brahms, and of Lady Hallé's superb rendering of the 17th century composer, Tomaso Vitali's seldom heard Chaconne in G minor for violin with pianoforte accompaniment, which infused absolute charm into this almost purely technical music.

The rest of the strings were in the hands of Herr L. Ries, second violin, Herr L. Straus and Mr. A. Gibson, viola, and Signor Piatti, violoncello.

Speaking of the pianists, Bernhard Stavenhagen, who, by the way, deserves the credit of having introduced the name of his illustrious teacher, Franz Liszt, for the first time at these concerts, was followed by Franz Rummel, who, although strangely overcome by nervousness, proved himself once more, in many respects, a proficient performer. Distinct exception must, however, be taken to his singularly rough treatment of Chopin's "Berceuse." The other pianists were Mlle. Janotta and the Misses Fanny Davies and Agnes Zimmerman.

Among the vocalists special notice is due to a *débutante* from America, Miss Christine Nielson, pupil of Herr Henschel, who, being gifted with a full and sympathetic soprano, musical taste and feeling and an engaging presence, produced a very favourable impression. Obviously accomplished, like most American vocalists known to our shores, her German pronunciation in Lieder by Brahms and Rubinstein was likewise excellent. Her popular success would have been even more marked with more grateful music. Brahms' songs especially had, with few exceptions, better be left to those who can afford to propagate the composer's reputation instead of establishing their own.

Other vocalists were Mesdames Liza Lehmann, Hope Glenn, Henschel, and MM. Hirwen Jones and Normand Salmond, the last-named lady being, with Miss Marguerite Hall, MM. Shakespeare and G. Henschel, included in the vocal quartet performance of Brahms' pretty but somewhat hackneyed "gipsy songs," which might with advantage, now and then make room for R. Schumann's still more delightful "Spanisches Liederspiel," Op. 74, "Minnespiel," Op. 101, and "Spanische Liebeslieder," Op. 138, and the above-named G. Henschel's very attractive "Serbisches Liederspiel."

Miss Bessie Waugh, MM. Frantzen, Romili, and Deacon, functioned as accompanists.

But can nothing be done to shut out the musical strains from the adjoining convivial Banqueting Hall? On one occasion it was positively doubt'ul which of the two composers was to have the best of it: Mendelssohn within or Offenbach without the walls of the concert room, to the obvious distress of both the listeners and, more especially, of the artists concerned.

CRYSTAL PALACE SATURDAY CONCERTS.

NOVELTY, one of the most constant as well as meritorious features of the Crystal Palace Saturday Concerts, was, after their resumption succeeding the annual Pantomimic Interregnum, represented by a cleverly constructed, and effectively scored, if not particularly original overture "To the Memory of a Hero" (said to be Gordon of Khartoum), by the young English composer, Claudius H. Couldry, whose "Richard I." overture (another martial theme) received the honour of a hearing at the same place in 1885.

The second, a rather old novelty—being written about 1857—consisted in a Pianoforte Concerto in D, Op. 73, by Jacob (or Jacques) Rosenhain, one of the very few surviving "links" between a great past and modern art, born in 1813 at Mannheim. J. B. Cramer's associate as pianoforte teacher, personal friend of Chopin, Cherubini, Mendelssohn, Moscheles, etc., and heard in London as far back as 1837 at a Philharmonic and other concerts. He completed his Op. 99 some time ago, and may be known to amateurs given to wandering out of the beaten track by his excellent if somewhat Mendelssohnian pianoforte trios, Op. 33 and 50, and his sonata for pianoforte and violoncello or violin, Op. 38, and notably the one in C minor, Op. 53.

The pianist, Miss Fanny Davies, deserves credit for the production of this work (eminently suited, by the way, to her brilliant *technique*), if only as a reminder of a period when a melodic vein was considered a primary essential to musical composition, and when important orchestral and other works, now absolutely forgotten, were written by such men as Norbert Burgmüller, Gouvy, Jadassohn, Litoff, Reinhäler, Rietz, W. Taubert, Veit, Uhrlrich, Würst, and many others, containing matter for far more genuine gratification than the latest mental efforts with a minimum of spontaneous inspiration of some celebrated composers of the present day.

Another noteworthy, because little known, piece was Liszt's "Totentanz" for pianoforte and orchestra, said to represent an illustration of Holbein's famous "Dance of Death" in a series of symphonic variations upon the ancient hymn "Dies Irae." The work was voted "barbaric," "superlatively ugly," "hideous," "horribly cacophonous" by some, and proclaimed by out-and-out Liszt worshippers one of the master's greatest creative achievements, the truth lying probably in the middle: a somewhat repellent subject worked out with striking originality and considerable ingenuity, more especially with regard to novel orchestral effects, in which Liszt had no superior. That the piece (played, we believe, only twice in London, in 1878 and 1888, in each case with consummate skill by Fritz Hartwigson) was rendered with traditional knowledge and artistic enthusiasm as well as complete mastery of its abnormal mechanical difficulties by one of the composer's foremost pupils, Bernhard Stavenhagen, may be taken for granted.

The other instrumental works which completed the programmes being of a familiar character call for no special comment.

Vocal contributions were added by Mesdames Hope Glenn and Amelia Sinico, daughter of the well-known singer, Signora Sinico, and the excellent orchestra was, as usual, directed by its distinguished chief, Herr August Manns.

Notice of the third and last February concert is deferred to our next.

Erratum.—Through an oversight the name of the well-known conductor of the Royal Choral Society was, in our February number, given as John instead of Joseph Barnby.

Musical Notes.

THE chief musical event of the last month is no doubt the *première* of Ernest Reyer's opera *Salammbô* at the Brussels La Monnaie. According to Lucien Solvay the performance was a success for all concerned—for the composer and the librettist (M. du Lockle), and for the executants and the directors. We must confess that the critic fails to give us a clear idea of the strength and weakness of the work, that he perceives in them both alone is clear. We hear of *Salammbô* being in the style of the musical drama of Gluck and Spontini as well as of Wagner, of a discreet employment of leading motives (repeated rather than developed), of the avoidance of polyphony in favour of bare harmonies, and of progressism and conservatism, but still are at loss what to think of Reyer's achievement. The gist of the critic's dissertation lies in the following remarks. The reader must see what he can make of them. After the above-alluded-to stricture with regard to polyphony and harmony, M. Solvay proceeds:—“Sous ce rapport, l'œuvre, malgré ses tendances si avancées, retarde évidemment. Est-ce parti pris ou impuissance? Je ne sais. Il y a peut-être de l'un et de l'autre. Et cela ne laisse pas que de faire regretter dans cette partition, si forte et si éloquente d'ailleurs, l'absence d'une saveur d'art, d'un goût de facture jeune et vivace, qui l'auraient faite plus séduisante, sans la faire pour cela moins personnelle. Mais, je me hâte de le dire, ce regret est le seul qu' inspire sérieusement *Salammbô*. Le souffle de Gluck a réellement passé dans certaines pages, tour à tour puissantes, magnifique et charmantes; ce sont les plus nombreuses; et s'il en est, à côté de celles-là, d'inégale valeur, il n'en est guère qui ne se distinguent par la même sincérité d'accent et la même probité artistique dont l'ouvrage est empreint tout entier profondément.”

THE directors of the Paris Opéra promise the *première* of Saint-Saëns' *Ascanio* for the first fortnight in March. Besides this, there is nothing worth recording among the doings at this institution, except perhaps the successful *début* of a new tenor, M. Affre, till recently a pupil of the Conservatoire. His not very powerful but pure voice is said to be *onctueuse et de bonne pâte*.

THE Opéra Comique has revived Victoria Joncières' opera, *Dimitri*, first produced at the Opéra Lyrique in 1876. The interpretation was excellent, and audience and *critique* did not think the resurrection a mistake. An official communication announces the production of the following works as imminent: *La Basoche*, by Messager; *Ondine*, by Rosenlecker; and *Dante*, by Godard.

M. POREL, the director of the Paris Odéon, continues to cultivate the drama with incidental music. This season his choice has fallen on Goethe's *Egmont* with Beethoven's music. The instrumental interpretation is in the hands of M. Lamoureux and his orchestra, and it could be in no better. M. Aderer's translation (*Le Comte d'Egmont*) receives unanimous praise.

THE most notable items in the programmes of the Paris orchestral concerts are a *Rhapsodie cambodgien* by Bourgault-Ducoudray, and Wagner's *Siegfried Idyll*. Both were heard at Lamoureux's concerts. The last-mentioned work was at first found too long and dull, but with greater intimacy comes a higher appreciation of its merits.

A NEW quartet for piano, violin, viola, and violoncello (in F minor), by Georges Pfeiffer, has been performed by the Société de Musique Française, founded and directed by M. Edouard Nadaud. The papers speak of the per-

formance as a very great success for the composer. “L'œuvre très sérieuse est écrite dans un style élevé,” says *Le Monde Musical*; and the *Ménestrel*, which regards it as one of the best productions of the composer, thinks “the delicious sentiment of the ‘Adagio’ and the delicate ‘Scherzo’ especially charming.” The *Siècle* considers the quartet a composition of the first order in every one of its movements: “It is at the same time classical and modern—classical by the rational conduct of the discourse and the symphonic developments, modern by the ideas and the picturesque and rich harmonies.” M. Georges Pfeiffer's quartet will be shortly published by Messrs. Augener & Co.

THE latest novelty at the Berlin opera-house was Verdi's *Othello*, with Fräulein Leisinger as Desdemona, Sylva as Othello, and Bulss as Iago. The work was well received, but without enthusiasm. The performance seems to have been no more than fair. Bulss, however, satisfied the audience in the highest degree. The next novelty (that is for Berlin) is to be Reinthaler's *Käthchen von Heilbronn*.

OF Berlin concerts, we will mention one of the Singakademie with Handel's *Israel in Egypt*; the seventh Philharmonic with a symphonic poem, *Don Juan*, by Richard Strauss, a work which did not gain the sympathy of all; the second Joachim quartet evening with a new manuscript quartet by Von Herzogenberg, distinguished rather by clever workmanship than brilliant imagination; one of Stern's choral society, with Bruch's *Das Lied von der Glocke*; and a Beethoven evening by Hans von Bülow, with five sonatas. The pianist Teresina Carrenno, who has given a concert and taken part in other concerts, is earning golden opinions.

MR. MAX PAUER has had great success on his recent concert tour. On January 25th he played in St. Petersburg Beethoven's concerto, Op. 73, and was called six times. On January 30th he gave a concert of chamber music in Warsaw, with three encores. On the 10th ultimo he played in Berlin Rubinstein's D minor concerto; and on the 14th ultimo at the Museum concert at Frankfort-on-the-Main, Goetz's pianoforte concerto, in addition to other concert pieces, with brilliant success.

THE programme of the fiftieth meeting of the Berlin Wagner Society deserves to be quoted:—(1) *Hungaria*, symphonic poem by Liszt; (2) Pogner's address from Wagner's *Meistersinger*; (3) Erda's Warning and Loge's Narrative, from Wagner's *Rheingold*; (4) Duet from Cornelius's *Barbier von Bagdad*; (5) A paper on *Wagner als Pädagog*, read by Dr. W. Langhans; (6 and 7) Songs by Wagner, Liszt, A. Jensen, and Richard Strauss; (8) Duet from Wagner's *Die Feen*.—Dr. Langhans' paper on *Wagner als Pädagog* was highly appreciated.

THE resuscitation of Lortzing's opera *Casanova* at Hamburg has resulted in general satisfaction. The work previously resuscitated, Lortzing's *Hans Sachs*, is now published (Leipzig: Bartholdi Senff).—At one of the Philharmonic concerts was brought to a hearing a new orchestral serenade by Draesecke.

PERFORMANCES of Berlioz's *Benvenuto Cellini* at Weimar and Bremen have to be recorded.

A SYMPHONY by Michel Haydn, the brother of Joseph Haydn, was lately performed at an orchestral concert in Dresden, and gave much pleasure.

HOFKAPELLMEISTER LASSEN, of Weimar, is now engaged on the instrumentation of an opera, *Gunlöd*, by Peter Cornelius.

WAGNER'S *Lohengrin* was last month produced at the Argentine (Rome), and proved a downright failure. This lamentable result is ascribed to the insufficient interpretation. The performers, however, were by no means obscurities, as the names Stagno, M. ne. Fursch-Mudi,

WILL BE READY ABOUT THE 15TH OF APRIL.

COUNTERPOINT: Strict and Free.

By EBENEZER PROUT, B.A. Lond.,

Professor of Harmony and Composition at the Royal Academy of Music, &c.

Bound, net, 5s. Subscription price, if sent in before the 15th of April, 3s. (post free for 3s. 4d.)

The above work, by Mr. Ebenezer Prout, will appear about the 15th of April. We give Mr. Prout's Preface in *extenso*:

The present volume is the partial fulfilment of the promise made in the preface to *Harmony: Its Theory and Practice*, to follow that work by a treatise on practical composition. The author's first intention was to write a book on this subject, as a companion to his *Harmony*; but as soon as he began to think the matter seriously over, it became apparent that it was quite impossible, within the limits of a single volume, to treat so extensive a subject except in the most superficial manner. Holding firmly to the opinion that whatever is worth doing at all is worth doing thoroughly, he thereupon modified and enlarged his original plan, and resolved (should life and health be spared) to prepare a complete series of treatises on composition, which should embrace all the different branches of that art. Naturally, the first volume to follow *Harmony* was "Counterpoint."

Before referring to the plan and special features of the present work, it will not be out of place to set forth some considerations showing why the study of Strict Counterpoint should form an essential part of the training of every one who aspires to be a thorough musician. This is the more necessary, as there is a certain school of theorists at the present day who disparage it, ignore it entirely, and even oppose it vigorously. Their chief argument is, that the study of Strict Counterpoint is a mere waste of time, because the restrictions imposed by it are never enforced in practical composition. The fallacy underlying this argument is, that it confounds the means with the end. If Strict Counterpoint were studied for its own sake, the objection would have force; but this is not the case. This branch of study is the preliminary technical work for actual composition, just as Her's or Plaidy's are the preliminary technical exercises for pianoforte playing; and to commence at once with "Free Part-Writing" before learning to write in the strict style is as absurd and unprofitable as it would be for a pianist to begin to study Mozart's or Beethoven's sonatas before he had practised any scales or five-fingered exercises; we may add that the result would, in most cases, be equally unsatisfactory. A revolt against all technical exercises whatever would be just as reasonable as the outcry against Strict Counterpoint.

The special advantages to be derived from this study are twofold. In the first place, the student learns how to make his parts flow smoothly and melodiously; and, secondly, he acquires the instinct for correct harmonic progression. The fact that he has but a limited number of notes at his disposal (chromatic notes being excluded) really facilitates his task, by familiarising him in the first instance with the use of the most important notes and chords of a key; while the prohibition of second inversions, and of all essential discords, further simplifies his work, because he is allowed only to use those harmonies in a key which have no fixed progression; and these are the very chords which he does not know how to treat. Any book on Harmony will teach him how to follow a second inversion, or a discord; nothing but Strict Counterpoint will enable him to acquire the instinct for the best progressions of triads and their first inversions. Besides this, the value of the strict mental discipline involved in working with limited resources cannot be over-estimated. One of the strongest arguments in favour of this study is the fact that no composer has ever attained the highest eminence without first submitting himself to its restraints.

It should nevertheless be added that, in the author's opinion, the study of Strict Counterpoint, like that of Harmony, needs a certain amount of modification, to bring it more into conformity with the musical thought of the present day. At the time when the science was developed, *tonality*, as we now understand the term, can hardly be said to have existed. The old ecclesiastical modes had an importance in the music of that day which they no longer possess; and many of the finest of the old Church melodies, and even of the chorals of the Reformation, are constructed on scales now obsolete. Many of the subjects treated in the works of Fux and Marpurg, may even in those of Cherubini and Albrechtsberger, being written in these old modes, are in no "key," in the modern sense of that word. But the study of the old modes, however interesting to the musical historian or antiquarian, is of little or no practical value to the student of composition. It therefore becomes expedient, not to say necessary, if counterpoint is to be of real use to the student, to make it conform strictly to the requirements of modern tonality. To the late Sir George Macfarren is due the credit of being the first to recognise this important fact: unfortunately his treatise on Counterpoint, excellent as it is in this respect, contains so many of his writer's peculiar ideas, and prohibits so much that other theorists allow, that the beginner who studies the subject under its guidance is hampered and harassed by needless restrictions, until really *musical* writing becomes all but impossible, and his exercises sink to the level of mere mathematical problems. All honour, nevertheless, to Macfarren for first enforcing the principle that modern tonality should be the basis of Strict Counterpoint.

In the present volume the author insists first and foremost on a clearly defined tonality; but, so long as this be preserved, he would allow far more liberty in the matter of melodic progression than was permitted by the older theorists. Will any one maintain at the present day that any valid reason can be given for the prohibition, for example, of the major sixth, or even of the diminished seventh, in melody, if properly treated? Surely the real benefit of the study of Counterpoint may be obtained without hampering ourselves by restrictions enforced when music was, so to speak, in its infancy!

We have here, apparently, used the very argument employed by the opponents of Strict Counterpoint, who will doubtless endeavour to turn it against us by saying, "Very good, we heartily endorse your view; then why confine the student for his harmonies to triads and first inversions?" The answer is that the cases are not parallel; because no possible good is obtained by excluding such intervals as we have named, while the restriction of the harmony to triads and first inversions is of the utmost benefit. We said above that the progressions of second inversions and discords were fixed by rules; what the student wants to learn is, how to use those chords of which the progression is not fixed; and this he will best learn if he have no other chords in use. With a view of assisting him in this most important matter, the author has given, at the end of Chapter II. of the present volume, a complete table of all possible progressions of diatonic triads and their first inversions, both in a major and minor key, classifying them as "Good," "Possible," and "Bad." Without claiming perfection for this table, it may at least be said that it is the result of much thought, and of a careful examination of the practice of the great masters; and the author hopes that it will be found of material assistance to the student in the earlier stages of his work, when he feels in doubt as to what chord or chords can best follow any one that he has just written.

As every two-part interval, even in the strictest counterpoint, should be considered as an outline chord, the study of two-part counterpoint is preceded by exercises on four-part harmony in the strict style, i.e., using only triads and their first inversions. The five species of counterpoint are then treated as usual, first in two, and subsequently in three and four parts. Chapters on combined counterpoint, and on counterpoint in five, six, seven, and eight parts, complete the first section of the volume.

The subject of Free Counterpoint has mostly been either altogether ignored, or but slightly touched upon in existing treatises. Many teachers even seem to consider that the student's labours in a contrapuntal direction are finished as soon as he can write strict counterpoint of all kinds. There can hardly be a greater mistake. The strict style is simply preliminary to the free—that is, to the counterpoint of Bach, Beethoven, or Schumann. An attempt has been made in this volume—how far successful it is for others to say—to systematise the teaching of this branch of the subject. The ground to be here trodden had been so little explored, that the author must ask the indulgence of musicians for the shortcomings which he doubts not will be found in this portion of his work. Closely connected with Free Counterpoint is the harmonisation of melodies, which is obviously impossible without a previous study of cadences. These subjects are therefore treated in some detail, and the volume concludes with a chapter on the application of counterpoint in practical composition.

In the author's opinion, it is very desirable that Harmony and Counterpoint should be studied side by side. As soon as the student has mastered triads and their inversions, he should begin elementary counterpoint. His study of the two subjects can then be pursued simultaneously, and each will be found to throw light upon the other. But, inasmuch as all possible harmonies are available in Free Counterpoint, this subject should not be commenced until the student has completed his course of Harmony.

As counterpoint chiefly consists of technical exercises, it has not been possible here, as in the author's *Harmony*, to select most of the illustrations from the works of the great masters, because these are very rarely written in Strict Counterpoint. It has been necessary to prepare most of the examples expressly for this work, and the whole of them have been written on three or four short subjects, in preference to taking a larger number, in order to show the student the almost infinite capabilities of even the simplest themes. No modulations have been introduced in the examples of Strict Counterpoint, because, though not forbidden, they are undivisible, as it is far more useful to the student to practise himself in varying the resources of one key. In Free Counterpoint, modulation has been freely employed; the examples in this part of the volume have been, as far as possible, taken from standard works.

If the explanations in some of the earlier chapters be thought needlessly minute, the author would urge that what is plain to a practised musician is often very confusing to a beginner; and it is only by the reiteration of simple elementary principles that these can be firmly impressed on the student's mind. While, however, the author has endeavoured to afford all possible assistance to the learner, he has not the slightest toleration for the indolence which will not take the trouble to master the C clefs. Every one who aspires to be a musician ought to be able to read and write the C clefs just as easily as those in G and F. For this reason the alto and tenor parts of the examples (excepting when in short score) are written in their proper clefs throughout the volume. Those who do not choose to undergo the slight labour involved in learning these clefs must study Counterpoint from some other book than this.

It will be seen that the important subject of Double Counterpoint is not dealt with at all in the present volume. The omission is intentional: its proper place is in the next volume of this series, when it will be treated together with Canon and Fugue.

London: AUGENER & CO., 86, Newgate Street, E.C.; and only West-End Address, 1, Foubert's Place, W.

The Times

Of February 15th, 1890, has the following review, which we give in extenso:—

NEW INSTRUMENTAL MUSIC.

No satisfactory explanation seems to be forthcoming of the strange paucity of new pianoforte works by English composers. Apparently the only firm of publishers by which this branch of music is treated with the attention it deserves is that of Messrs. Augener and Co., who issue, as usual, an enormous quantity of instrumental music in all styles. The logical construction of Mr. John Francis Barnett's piece, "The Spinning Wheel," is only one of its merits, but the quality is so rare among modern productions in this class that it may well take precedence of other considerations. The ninth volume of "The 19th Century Pianoforte Pieces" contains works by Mackenzie (the pretty nocturne in A major, and the "Chasse aux Papillons," both issued by arrangement with Messrs. Novello), Scharwenka (represented by the best-known of his "Polish Dances," &c.), Nicodé, Moszkowski, and Max Pauer. It was a happy thought to issue a series of representative pieces arranged in chronological order, and it may be concluded that the publication is now complete—at all events for the present. Of two "Dances Polonoises," by Sigismond Noskowski, the "Cracovienne Mélancolique" is far the more original and effective. It has genuine feeling and true national character. An album containing 28 pieces by L. Schytte occupies two volumes of the *format* which this firm has made so popular; the admirers of Joseph Hoffman will be glad to find in the second the graceful "Berceuse," the playing of which was, perhaps, the boy's most successful effort. If we are not mistaken it was originally issued in G flat; if so, the change to G will gratify those performers who experience a difficulty in reading in six flats. Many of the other pieces are not inferior in originality and tasteful structure; one, however, the gavotte, No. 12 in the second volume, may be commended to those depressing persons who persist in hunting up musical "reminiscences" and communicating them to the readers of musical periodicals, in spite of Mr. Corder's trenchant and well-merited satire recently contributed to a contemporary. A "Valse Brillante," by M. Moszkowski, has the merit, in common with nearly all the composer's works, of sounding a good deal more difficult than it really is; its intrinsic value may not be great, but it is at least effective. The two books of waltzes, by Xaver Scharwenka, of which the second, Op. 44, was not originally designed for pianoforte solo, require a more thorough technical attainment, and will only be successful in the hands of an advanced player. The second volume of Polish Dances by the same composer, would, no doubt, be most acceptable, were it not that an immense number of Chopin's mazurkas are virtually unknown even at this day; some of the new pieces are effective and not very difficult. Of the numerous pieces by E. del Valle de Paz, issued by this firm, by far the best is the first of the "Suites Italiennes," in which a peculiar rhythm is handled with unusual success. Among the "Umröristische," contained in three books, several numbers may be found possessing originality and character, and none of the pieces are beyond the powers of moderate performers. A set of "Musical Sketches," by E. Pauer, have all desirable variety of style, and, in common with the same composer's "Twenty Etudes," possess great educational value. Mr. Pauer's edition of Beethoven's complete dances, in which are included arrangements of those written for military bands, is as satisfactory as the rest of the editions of the classics which bear his name; the "Musik zu einem Ritterballet," which was performed at one of Mr. Henschel's concerts, is also presented in a convenient form for those who cannot read a full score; it is by no means ineffective on the pianoforte. The collection of twenty-nine "Marches" by Beethoven would be better if it contained fewer pieces, for to insert single variations on tunes that are not given, simply because such variations happen to be in march form, seems scarcely worth while. The insertion of single movements from sonatas or symphonies is less objectionable, more especially as the source of every piece is plainly stated, and valuable historical notes are prefixed to the collection. The "Technical Studies and Exercises," by A. Müller, form a valuable pianoforte primer, which is as concise as a good instruction book can be. The three systems of fingering the chromatic scale are given, a plan which may confuse the less advanced student, but will commend itself to the more finished player. That the author should have confused the *modernt* with the *pralltriller*, of which it is the exact converse, is curious. The completion of the edition of Couperin's works by Brahms and Chrysander, is an event of some importance to students of old music. It is to be hoped that a reprint of "L'Art de Toucher le Clavecin" will not be long in following that of the suites, since many passages in them can only be elucidated by a reference to the instruction book.

PIANO DUET.—Of the original pieces for four hands sent by Messrs. Augener, a pretty set, entitled "Bal Masqué," by Percy Godfrey, is the best; all the sections are characteristic and original, though more interest might have been imparted to the "Secondo" part without much trouble. F. Kirchner's "Dances Espagnoles" and "Réveil du Printemps" are brilliant and cleverly disposed for

the players, though neither possesses great interest. An album of six pieces, by L. Schytte, contains a very pretty barcarolle and a group of Swedish airs and dances, one of which is a transcription of the characteristic song known as "Pehr Svinaherde." "Ondina," by E. del Valle de Paz, is a transcription of a clever instrumental suite for orchestra, containing several attractive numbers, among them, "I Gnomi" and "Le Deitù del Bosco." Before passing from the subject of pianoforte music, we may take the opportunity of congratulating players of the instrument upon the gradual abandonment of the old-fashioned wrongly-called English system of indicating the fingering, according to which the thumb is designated by a cross. It was pointed out in an article in the *Musical World* for July 17, 1886, and we are glad to see that Mr. Cummings has lately drawn attention to the same fact, that the absurd system which has of late prevailed in England alone was imported from abroad, and that what is now called the foreign system has a far better claim to be entitled the English system.

VIOLIN MUSIC.—Perhaps the most valuable of Messrs. Augener's recent publications for this instrument is a series of "Classische Violin Musik," edited by G. Jensen, which contains sonatas by Geminiani, Corelli, Tartini, Senaillé, and Pugnani, as well as a group of separate movements by Somis, Nardini, and Senaillé. The second of these, Nardini's Adagio in E flat, is also published in an arrangement for violin and orchestra, a form in which it will no doubt enjoy great popularity. The harmonies have been carefully written out from the figured basses, and do not suffer from that constant fault of editors, a display of misapplied erudition. The juxtaposition of two versions of the solo part, one in a simple, the other in a highly ornamented form, is very valuable. Three Capricci by E. del Valle de Paz have originality and considerable charm, though a little more unity and connection would not have interfered with their capricious style. Reinecke's "Petits Morceaux" are calculated to please all young violinists, for it is no easy task to find pieces for the instrument at once easy to play and agreeable to listen to. A suite in A minor, by G. Jensen, consists of a group of very attractive pieces or movements, the best of which are the opening prelude and a pretty Barcarola. The concluding instalments of the "methods" of Fr. Hermann and C. Courvoisier have been issued by the same firm. The former consists of a number of special studies intended to illustrate different points of *technique*, the latter is merely a collection of progressive exercises; each is decidedly valuable in its way.

VIOLONCELLO MUSIC.—The group of works for violoncello and piano issued by Messrs. Augener includes a not very melodious "Cavatine" by J. Hollman, a taking "Ballade" by H. Henkel, a diffuse and rather uninteresting sonata in A minor by G. Jensen, and an album of pieces by E. del Valle de Paz, of which the first Serenatella has the same natural melodious character that we have noticed in some other works by this composer.

CONCERTED MUSIC.—A trio in C minor, by Mr. J. F. Barnett, is sent by Messrs. Augener. It is written, as might be expected, with thorough knowledge of the best effects characteristic of the instruments employed, and is skilfully constructed. Musicians of the advanced school will perhaps object to the great freedom with which certain forms of passages for the pianoforte are used, but there is no doubt that the work is worthy of its composer and of the great violinist to whom it is dedicated—Dr. Joachim.

ORGAN MUSIC.—A book of ten original pieces by Dr. F. E. Gladstone (Augener and Co.) will be welcomed by all organists who do not hanker after the "effects" beloved of the French players; the compositions are broad and dignified; the Introduction and Fugetta with which the collection opens, and the Allegro Moderato are worthy of a high place among modern voluntaries. Of Mr. W. T. Best's edition of the great organ works of J. S. Bach we have not space to speak in detail; many of the deviations from the best texts are made with the evident intention of rendering the player's task easier by means of simplifying the method of writing the notes. The new edition will have more value for the performer than for the student of fugal structure, who will probably find it necessary to consult one of the older editions if he desires to trace the course of the parts. In some cases the alterations of grace notes, or even their omission altogether, is excusable, since such things are to some extent extraneous to the composition; but in others these ornaments have an inherent value, and cannot be changed without loss of effect. In the matter of clearness to the reader—a detail of greater importance to organists than to any class of musicians—this edition is undoubtedly the most satisfactory in existence. The collection entitled "Cecilia" made by this editor contains, in Book XL., an effective processional march by Signor Enrico Bossi, organist of the cathedral at Como, and a beautiful Andante by Samuel Wesley, the value of which is not greatly increased by the addition of a middle portion composed by Mr. Best, who contributes to Vol. XLI., a concert overture, the volume being completed by a fine, if somewhat academical, Fugue by J. L. Krebs, completing the latter volume.

The Daily Telegraph

Of January 4th, 1890 has the following review, which we give in extenso:—

NEW MUSICAL PUBLICATIONS.

MESSRS. AUGENER & CO.—This busy firm has issued a second edition of Ebenezer Prout's "Harmony, its Theory and Practice," the first, of 2,500 copies, having been rapidly cleared out. In a review of the present kind we cannot offer critical remarks upon the subject as presented by the accomplished author. Such a task would require the space of a long article. Nor can we consider the objections which theorists have raised against certain of Mr. Prout's principles and statements. Enough here that every chapter has its contents laid out with the utmost clearness and fortified by examples from great masters, which show an exceptionally wide range of reading and observation. With regard to disputed matters, it may be said that the student who masters Mr. Prout's book will be in a very good condition to judge for himself. Mr. Best's edition of Bach's "Organ Works" goes bravely on. We have Nos. 17 and 18 of the great Preludes and Fugues, and Nos. 19 to 23 of the miscellaneous compositions, including the Toccatas and Fugues in C, E, F, and D minor, and the Fantasia and Fugue in G minor. All these are carefully, though not redundantly, "fingered" by the eminent Liverpool organist, and turned out in excellent style. "St. Cecilia," another organ serial, edited by Mr. Best, has reached its 41st book. In the last two are examples of Krebs, Bossi, S. Wesley, and the editor—all interesting in their various styles. "St. Cecilia" bids fair to become an organ library itself. We notice, further, a very pleasing set of "Original Pieces" by Dr. Gladstone. The nature of this movement makes them available for general use, inasmuch as the moderate player is brought face to face with very few difficulties. Messrs. Augener's pianoforte classics present an embarrassment of wealth to their owner. We need only mention the names of some of them, promising that all are turned out of hand in capital style, carefully arranged and edited by Pauer, and wonderfully cheap. Here we have, in separate books, Beethoven's complete dances, marches, the lately issued music for a Ballet of Knights, the "Choral Symphony" (of course, without the Finale); Chopin's valses, mazurkas, polonaises, ballades; sonatinas by Clementi and Kuhlau; Mendelssohn's "Songs without Words," and other things far too numerous even for mention. Modern pianoforte works have a representation no less conspicuous. Many are collected in album form. There are, for example, the "Blumenthal Album," two volumes so called after the composer's name. No fewer than seven books are devoted to the elegant compositions of Del Valle de Paz, divided into "Humoresken," "Préludes," "Mazurkas," and "Suites Italiennes." This writer's name is now so well established that little need be said in recommendation of his works. They are always full of fancy, and often of beauty, while not seldom made interesting by original ideas and treatment. The four books of "Humoresken" may especially be recommended on these grounds. A ninth book of pieces in the series called "The Nineteenth Century" contains examples by Mackenzie, Scharwenka,

Nicodé, Moszkowski, and Pauer, the last-named composer contributing also a book of "Musical Sketches," and one of "Etudes." Most of these pieces are of an engaging character, and, as need scarcely be said, lie well under the hand. We have to note, also, an interesting "Album" by Ludwig Schytte, and some valuable "Technical Studies and Exercises" by A. Müller. Messrs. Augener's pianoforte pieces in sheet music form comprise sets by the same composer which might, with advantage, be bound up together. "Three Short Studies," by A. Laubach, are capital material for young pupils. Attention may further be asked for a set of "Morceaux de Salon" by A. Cipollone, who writes in very agreeable fashion. His music will serve very well to while away an idle moment. It is of no more than moderate difficulty. In the way of pianoforte duets Messrs. Augener have the Gurlitt Rondinos noticed above in their original solo form. They are very easily arranged, and suit children admirably. With amateur violinists multiplying on every hand, it is not surprising to find Messrs. Augener catering liberally for their wants. Of Gustave Jensen's "Classische Violin-Musik" (with pianoforte), there are "books" enough to form a goodly volume. All the pieces are taken from the masters of the seventeenth and eighteenth centuries, and among the contents we observe two Sonatas by Geminiani, three by Corelli, two by Tartini, movements by Somis, Nardini, and other eminent writers. Here is a fine collection of the highest possible interest, not too difficult, and made piquant by the flavour of the old-time art. We commend Jensen's series very heartily. A Concertino by Jansa, three Capricci by Del Valle de Paz, and an Album by Walter Brooks, are also worthy of attention. To these may be added several books of "Beethoveniana"—choice pickings from the great master, arranged by F. Hermann; a Suite in A minor, by Jensen, some "Petits Morceaux" by Reinecke, who always writes little things so charmingly, and a set of five "Dances Polonoises" by Scharwenka. In the way of studies, we are able to recommend Hermann's "Etudes Spéciales," and Courvoisier's "Méthode de Violon." These are most excellent. Messrs. Augener's vocal music is hardly less voluminous than the instrumental, but with it we must take another opportunity of dealing. We cannot, however, close this review without particular reference to the most sumptuous edition of Beethoven's Sonatas it has ever been our lot to see. Mr. Ernest Pauer, the editor, has done his work with the greatest possible care and fulness; not only supervising the musical text, but giving historical and other particulars regarding each work. On their part, the publishers have provided amateurs of taste with a veritable *édition de luxe* in three volumes, gorgeously, but, at the same time, artistically bound, and fit to be on the table of the stateliest home. This is a form of *hommage à Beethoven* which has our cordial sympathy.—*The Daily Telegraph*, January 4th, 1890.

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